

EVERY WEEK — News — Instruction — Information — Entertainment — EVERY WEEK
IN THIS ISSUE:—CONTINUING FRANZ LISZT'S LIFE STORY IN WORD AND PICTURE (PART 2)

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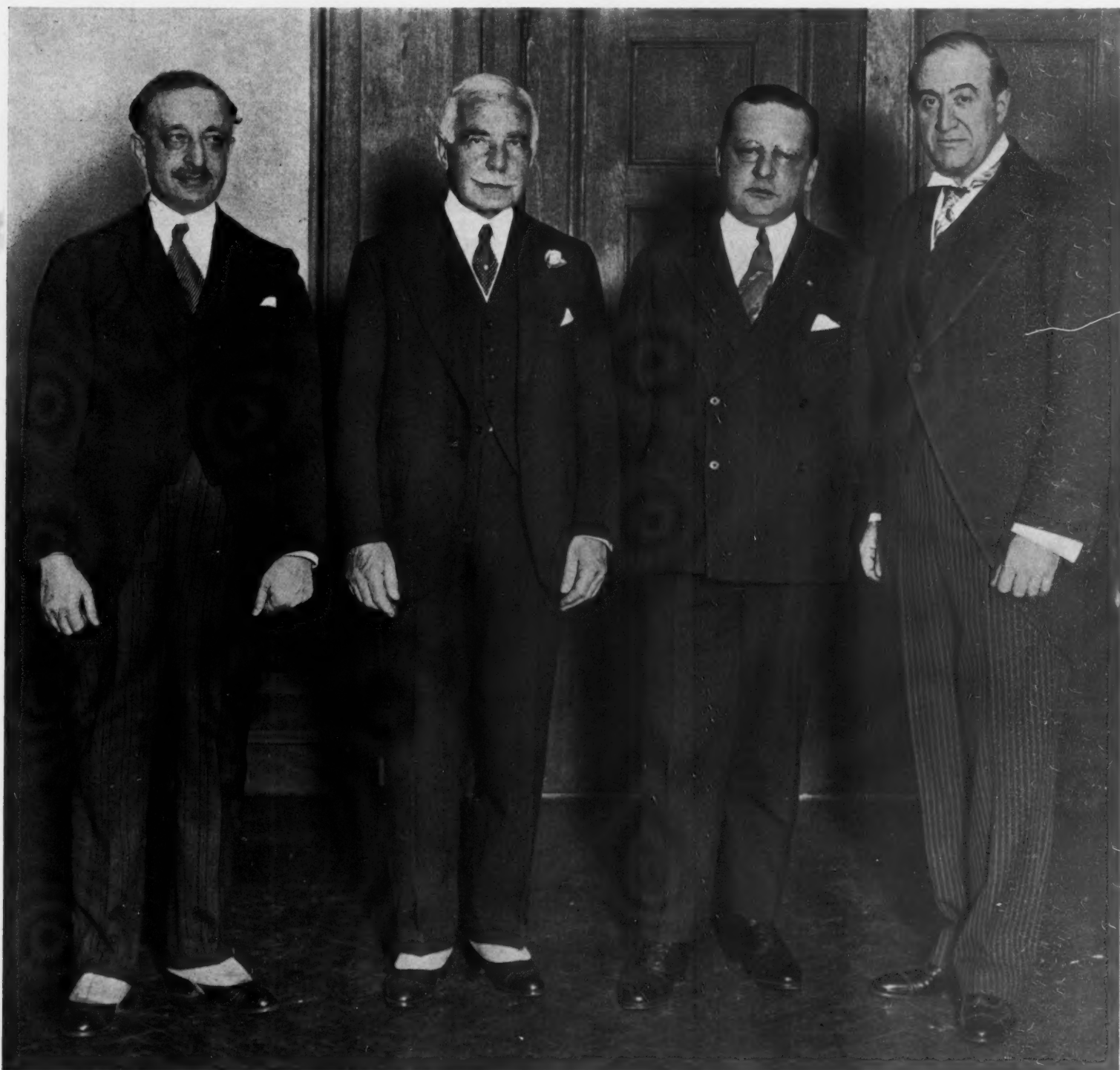
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NEW YORK, SATURDAY, APRIL 4, 1931

WHOLE NO. 2660



Notables at Successful First Semi-Public Concert of the Metropolitan Opera Choral School, Edoardo Petri, Director

Left to right: Hon. Italo Falbo, president of the Dante Alighieri Society, under whose auspices the concert was given; Otto H. Kahn; Comm. Emanuele Grazzi, Consul General of Italy, and Edoardo Petri, director of the school.

The photograph was taken in the reception room of the Casa Italiana, Columbia University, Sunday afternoon, March 15, after the concert given before a large invited audience.



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LINCOLN, NEB., IS THE 182ND CITY TO ADOPT CIVIC CONCERT SERVICE PLAN.

Lincoln, Neb., is one of the 182 cities in the United States which have adopted the Civic Music plan originated by Dema E. Harshbarger, president of the Civic Concert Service. The above photo was taken at a dinner organization meeting of the Lincoln Association on February 2, at which Miss Harshbarger was guest of honor and chief speaker. Archie Furr is president of the local organization.

ETHYL HAYDEN,
soprano, who recently delighted a large audience when she appeared in recital in Syracuse, N. Y. Reviews of this concert praised Miss Hayden's flexible and colorful voice, sane and musicianly interpretations and the ease with which she projects her songs. The program included Old English songs, German Lieder, several French numbers and songs by Beach, Rybner, Hageman and Besley. (Photo by Apeda.)



EDWIN FRANKO GOLDMAN,
who this year will hold his fourteenth season of summer band concerts in New York, beginning June 8 and ending August 16. Forty concerts will be held in Central Park and thirty on the campus of New York University.



DR. ARTUR RODZINSKI,
conductor of the Los Angeles Philharmonic Orchestra, whose series of concerts this season has been on a high plane of excellence. Soloists of the first rank have appeared and Dr. Rodzinski has indeed made a splendid reputation for himself, not only in that city but on the coast as well. (Photo © by Goldensky.)



PROFESSOR CARL ALWIN,
musical director of the Vienna Stadt's Opera, who will assist his wife, Elisabeth Schumann, on her concert tour of America next season. (Photo by Setzer.)



GROUP OF ESTELLE LIEBLING ARTISTS,
who gave an operatic program for the Rubinstein Club on March 10. (Photo © by Elzin.)

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Gabrilowitsch Says Au Revoir to the Philadelphia Orchestra

Stokowski Returns to Take Up Baton Again—Chamber String Simfonieta Concert a Notable Event—Leonora Cortez in Private Recital

PHILADELPHIA—The twenty-fifth pair of concerts given by the Philadelphia Orchestra on March 20 and March 21, also the eleventh Monday evening concert on March 23, marked the last appearances of Ossip Gabrilowitsch as conductor of the orchestra, and were the occasions of great ovations for him. On Friday afternoon a large laurel wreath was presented to him, sent from the women's committees of the orchestra association. On Saturday evening Mrs. Curtis Bok presented to Mr. Gabrilowitsch a manuscript of one of Brahms' songs, beautifully bound, from the board of directors, and William A. Schmidt (one of the cellists of the orchestra) acting as spokesman for the orchestra, presented him with a beautiful silver cup. In reply Mr. Gabrilowitsch spoke of his appreciation of the unflinching cooperation and support of the board of directors, of his great pleasure in working with such a fine body of musicians as the Philadelphia Orchestra, and thanked the audience for its cordial support.

The program chosen for these concerts was a notable one, consisting as it did of the Brahms Symphony No. 2 in D major, Saint-Saëns' Spinning Wheel of Omphale, and Liszt's Les Preludes, the last "by request." All were beautifully performed.

The audience again gave Mr. Gabrilowitsch a rousing ovation at the close of the concerts.

LEONORA CORTEZ IN PRIVATE RECITAL

Mrs. L. Howard Weatherly, well-known patroness of music in Philadelphia, presented a rare treat to a selected group of invited guests, at her charming home, on Wednesday afternoon, March 18, when Leonora Cortez, pianist, who has recently returned from triumphs abroad, gave a program.

The Holberg Suite by Grieg, consisting of Prelude, Sarabande, Gavotte, Air and Rigaudon, opened her program; it was beautifully played. Following this came a group of Chopin numbers—Nocturne in B flat minor, Impromptu in A flat major, and the etude in G sharp minor. The etude, which is one of the most difficult, as it is in thirds throughout, was played with breath-taking speed and ease, and withal, with a clearness that was remarkable. The applause was so persistent after it that the young artist repeated it with just the same ease with which she played it the first time. In this same group came the Schumann Intermezzi which were very finely done. As an encore Miss Cortez played the Moszkowski arrangement, in thirds, of Chopin's Minute Waltz, another technical feat, which aroused great enthusiasm.

Malaguena, by Lecuona, Liszt's Lorelei and the Paganini-Liszt Theme and Variations closed the program proper, but Miss Cortez was so persistently recalled that she played two encores—Romance in D flat major, a charming composition by Alberto Jonas, who was present, and the very difficult Nymphs and Satyrs by Juon.

There is no doubt that Miss Cortez is a

thorough master of the piano, and one of the chief charms of her dexterity is the ease with which she plays even the most difficult compositions.

Following the program there was a reception, when the guests had the privilege of meeting the young virtuoso and telling her of their great pleasure in her playing.

PHILADELPHIA CHAMBER STRING SIMFONIETTA

The Philadelphia Chamber String Simfonieta, Fabien Sevitzky conductor, gave its final subscription concert of this, its fifth

season on March 18 in the ballroom of the Bellevue-Stratford, before a very appreciative audience.

The program was composed entirely of compositions of contemporary Americans. Suite in E major for string orchestra by Arthur Foote, called the dean of the "Boston group" of American composers, was the opening number. The three movements received a finished performance.

Carl Busch, well-known American musician, of Kansas City, was represented by two Indian Tribal-Melodies.—A Chippewa Lullaby and a Chippewa Vision, both of which were characteristic in melody, although clothed in more or less modern harmonies. The various instruments are cleverly used to voice the melodies.

The soloist of the evening was Maria Koussevitzky, who was featured in the works of two composers. Nepesh Haiah, by Paul Mimart, (who for many years has been a member of the clarinet section of the Boston Symphony Orchestra), is a wordless song, in which the singer intones the syl-

(Continued on page 40)

Faust, at Metropolitan, a Big Drawing Card

Not Since Days of Caruso Has Audience Been So Large for
a Presentation of Gounod's Work—Final Walkuere
Performance Given—Other Operas Also Delight

LA BOHEME, MARCH 23

La Boheme was repeated on Monday evening with Lauri-Volpi the Rodolfo and Lucrezia Bori, Mimi. Both artists were in excellent voice and gave performances that would be difficult to excel. Nanette Guilford was a familiar Musetta and others in the cast included: Millo Picco (Schaunard), Paolo Ananias (Benoit), Marek Windheim (Parpignol), Giuseppe Danise (Marcello), Leon Rothier (Colline), Pompilio Malatesta (Alcindoro) and Carlo Coscia (A Sergeant). Mr. Bellezza conducted.

FAUST, MARCH 25

Georges Thill sang the role of Faust to what is considered the largest house at the Metropolitan attending a Faust performance since the days of Caruso. That such an interest should have been aroused in the youthful French tenor is indeed a compliment. Mr. Thill has much to recommend him: youth, a graceful figure, a lovely middle register, a sense of the lyric as well as of the dramatic. He received an ovation after the beautifully sung aria, Salut, demeure, chaste et pure.

Elisabeth Rethberg, as Marguerite, gave a superb impersonation of the youthful maiden, both as to voice and histrionics. Hers is a maiden, artless, simple, almost ingenu, were it not for the depth of her tenderness. Most of Madame Rethberg's effects were achieved by the beauty of her tones and finesse of phrasing.

Lawrence Tibbett was the gallant Valentin, at times powerful and dramatic and deftly colored by imagination. It is interesting to note how the baritone has broadened and developed since his experience in Hollywood.

Ezio Pinza and Gladys Swarthout completed the cast.

DIE WALKUERE, MARCH 26

What was announced as the last Walkuere performance of the season enlisted the services of singers who had figured in previous performances, with the exception that Dorothea Manski sang Sieglinde in place of Gertrude Kappel, indisposed. The cast included Elizabeth Ohms (Bruennhilde), Michael Bohnen (Wotan), Lauritz Mel-

(Continued on page 40)

London Orchestras on Their Mettle

Berlin Philharmonic Goes Home—Giesecking and Rosenthal Give Memorable Performances—German Conductors' Successes—Edwin Fischer in Recital—Brosa Quartet Cheered

LONDON.—The visit of the Berlin Philharmonic Orchestra to London's musical market has had a salutary effect on English orchestras. Since their advent, high-spots have been touched by all three of the chief London orchestras, who were evidently out

to show what they could do. Among a plethora of good things a few moments were unforgettable in their rare poignancy: the slow movement of Bax's third symphony, which has the fantasy of a dream; Walter Giesecking's perfectly balanced playing of Mozart's piano concerto in E flat at the same concert, and the exquisite ripple of his encore, Debussy's Reflets dans l'eau; Oscar Fried's sensationally vivid interpretation of the March of Death from Berlioz' Symphonie Fantastique; and the sparkling beauty of Rosenthal's playing of a Chopin concerto.

GERMAN ARTISTS TO THE FORE

Furtwängler and his Berlin Philharmonic have come and gone, leaving a trail of enthusiastic admirers behind them after their rapid tour of the provinces, which closed with a concert at the Albert Hall before they traveled home in the company of Charlie Chaplin. Two other German artists, Oscar Fried and Walter Giesecking, appeared together with the B. B. C. orchestra at the Queen's Hall, giving an extraordinarily dynamic performance of Brahms' piano concerto in B flat. The program opened with Beethoven's Coriolanus overture, the second half being entirely filled with the Symphonie Fantastique already referred to above, in which the fine orchestra displayed its full powers with thrilling effect.

Giesecking was again the soloist on the following evening, when Sir Henry Wood

(Continued on page 32)

Ithaca Conservatory Now Ithaca College

ITHACA, N. Y. (by telegram).—By vote of the board of regents of the University of the State of New York, the Ithaca Conservatory and Affiliated Schools received a new charter changing its name and status to Ithaca College, devoted to music, drama and physical education. A reorganization of the courses offered is now in progress. Ithaca Conservatory was founded by W. Grant Egbert, and will next year observe its fortieth anniversary.

ALBERT EDMUND BROWN.

Spring Festivals in Spain

The following music festivals have been planned for the spring of 1931 by the Patronato Nacional del Turismo in Spain:

Semana Gaditana, April 8-11.
Granada, April 14-17.
Seville, April 18-21.
Madrid, May 2-14.
Mallorca, May 15-June 1.

Details may be had of the Spanish Tourist Information Office, New York City.

Conchita Supervia Scores London Jubilee

LONDON (by cable).—Conchita Supervia, in an aria from Rossini's Cenerentola, thrilled an audience of ten thousand at the Albert Hall Jubilee Concert on March 29. One of the biggest events of the season with three orchestras participating. Tremendous enthusiasm. C. S.

Bolognini's Debut Surprises London

LONDON (by cable).—London had a pleasant surprise in the shape of a new violin star, Remo Bolognini. Immediate success with public and critics who acclaim fine classic style which resembles Ysaye's "magnificently full and even tone." C. S.

Toscanini to Play American Work

Arturo Toscanini has at last made a departure from his usual habit, and will put an American orchestral work on his Philharmonic programs next week. The fortunate composer is Abraham Chasins and his composition is called Parade.

Giannini Triumphs in Berlin

BERLIN, March 30 (by cable).—Dusolina Giannini's second Berlin recital was completely sold out. She was especially admired for her singing of Italian folksongs and the wonderful singing of the arias of Verdi and Schubert, and was immediately engaged for guest appearances at the Municipal Opera. LEICHTENTRITT.

Karl Krueger Reengaged

SEATTLE.—Bertha M. Stryker, manager of the Seattle Symphony Orchestra, announces that Karl Krueger has renewed his contract as conductor of the orchestra for another three years. The orchestra was reorganized under Krueger's leadership in 1926 and has developed into "one of the best." There is general satisfaction at his reappointment.

Berlin Acclaims Graveure

BERLIN (By cable).—Louis Graveure's recital here, March 25, before a sold-out house, was an overwhelming success. People went wild and refused to leave the hall, the concert lasting nearly three hours. M. B.

Bolognini's Berlin Success

BERLIN (By cable).—Remo Bolognini's debut here was highly successful. (His program, of unusual variety and ranging from Locatelli to Ysaye, showed brilliant virtuosity and beautiful, eloquent tone. LEICHTENTRITT.

Guggenheim Awards

Of this year's fellowships awarded by the John Simon Guggenheim Foundation, the three for music were granted to Henry Dixon Cowell, of Menlo Park, Cal.; Roy Dickinson Welch, professor of music at Smith College, and Otto Luening of New York.

Boston's Bach Festival Honors Founder of Symphony Orchestra

Koussevitzky Conducts and Noted Soloists Participate—
Concerts Continue From March 24 to 29

A Bach Festival, given by the Boston Symphony Orchestra in its fiftieth season, honoring its founder, Henry L. Higginson, was presented in Symphony Hall, Boston, March 24 to 29. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, directed the concerts. Vocal soloists were: Amy Evans and Adelle Alberts, sopranos; Margaret Matzenauer, contralto; Richard Crooks, tenor, and Fraser Gange, baritone. Choral organizations appearing were the Harvard Glee Club and the Radcliffe Choral Society.

The festival opened with a performance of the B Minor Mass. The second concert was devoted to organ and harpsichord music, with Wallace Goodrich, organist, and Mme. Paterni-Casadesus, harpsichordist. Thursday evening's program included the

Brandenburg Concerto, featuring Alexander Borovsky, pianist, and the Magnificat. The Friday afternoon concert included two cantatas, Nos. 20 and 85; the third orchestra suite; and a concerto in D minor for two violins and string orchestra, the solo parts being played by Richard Burgin and Julius Theodorowicz. On Saturday evening the Easter Cantata No. 4 and Cantata No. 80 were given; the Brandenburg Concerto No. 5, with Borovsky and Burgin, and Georges Laurent playing the flute; and four preludes and fugues from the Well-Tempered Clavier, played by Borovsky. As a final offering the B Minor Mass was repeated Sunday afternoon and evening.

A detailed report of the Boston Bach Festival will appear in the MUSICAL COURIER issue of April 11.

Yushny's Blue Bird Coming Next Season

Yascha Yushny's *The Blue Bird* has as a basis the colorful primitiveness of the Russian national art. Room and players, singing and gestures, rhythms and colors are suggestively joined together, free from any fortuitousness and stiffness. Its artistic impressions comprise both primitive peasant-Russia and the fine, old theatrical culture of that country.

The *Blue Bird* Theatre is securely joined with the personality of Yascha Yushny, who is the founder, the artistic manager—actually the soul of the theatre.

Yushny began his artistic career early.



YASCHA YUSHNY,

Confederer, stage manager, humorist, singer, interlocutor, and producer of *The Blue Bird*.

As a young man, at the age of seventeen, he played on the theatre-stage, as dramatic artist, and displayed a really great talent which soon took him to the first rows. His great love for the theatre, his keen spirit of observation, gave him an opportunity to learn the theatrical business in its completeness and detail. During twenty years of his artistic activity, Yushny passed through nearly all Russia, forgotten provinces as well as the best capital-theatres, and performed in the most difficult departments, astonishing by the various lines of his talent.

In the line of M. Yushny's long and diverse work for the scenical art, he improved upon assigned artistic views and tastes, which brought him to the idea of founding his own theatre where he could incarnate them in life.

So he created in Moscow Yushny's Theatre, which evoked at once the interest of the public. This occurred before the late war and was a great success. Following the Bolshevik revolution, the situation grew critical, so Yushny was persuaded that his theatre possessed no more the real artistic activity, that searching for new ways and means was quite aimless, and that his art was narrowly bounded, and Yushny was forced to look for a new home abroad and

with his group of artists appeared in Berlin, in 1921. In the German capital Yushny's *Blue Bird* obtained a universal name, afterward starring in twelve countries—Denmark, Holland, Sweden, Austria, Hungary, Poland, Spain, England, Switzerland, Belgium and Czechoslovakia.

In Berlin alone 700 performances were given, and in London 185. In many of the cities, such as Copenhagen, Amsterdam, Vienna, Budapest (where the organization is at present playing a long engagement), the *Blue Bird* Theatre Company starred repeated engagements, the Vienna audiences according the Russian an overwhelming acclaim, while in all other places the artists were received in an excessively cordial way both by press and public. The number of performances given by *The Blue Bird* since its departure from Moscow totals upwards of 3,000. The organization was the first to receive permission to perform in a foreign language within the walls of the Vienna German Theatre. Today Yushny's organization has its own theatrical workshops. It is a great theatrical enterprise, possessing its own skilled and artistic technical staff, and throughout central Europe it is of acknowledged great theatrical value.

London received Yushny's *The Blue Bird* with really great acclaim in one of the English capital's most beautiful theatres—the Scala. A very comprehensible idea of the elements which go to make up this colorful and visually fascinating Russian revue, which is now to be seen in America for the first time, may be had, perhaps, from a review which appeared in the London Sunday Times.

"Beautiful color effects, tuneful music, gaiety, pathos, and whimsical humor were all to be had at the Scala Theatre last night when the *Blue Bird* company gave its first performance under the direction of M. Yushny.

"The *Blue Bird* combines the extremes of childlikeness and sophistication, unclouded naivete of outlook and the most intense artistic consciousness. There is a chattering poignancy in several of these scenes which stir the heart like some page from Dostoevsky. As these marvelous pictures are discovered, it is as though the heart of Russia were being laid bare; and it is a dull mind upon which, at one or other disclosure, no perception dawns as to the cause for Revolution. The scene entitled *Burlaki*, depicting haulers on the Volga, is agony seized at its supreme moment, agony of body stopping short of ecstasy, since the mind is gone. These seven pulling on the rope are spiritually dead. Two of them are young. One has the face of a Christ in whom faith is as a lamp which has gone out, the other has the head of a Joan of Arc listless and benumbed. The others, one of whom hides his face, are nameless horrors, and as they stand to the rope, careless of the sunset against which they are poised, you know existence as a world-without-end pain.

"Barrell Organ has all the ache of the streets, the smart of rehearsed and mechanical gaiety. Here is none of that English sentimentality, which will set *Ache la morte* 'pulsing with the sunset glow,' and lighting up the eyes of the passer-by with a 'wild Italian gleam.' The emotion is not the lively, casual one of the wayfarer, but the

dead heart of the mendicant who turns the handle, of the drab who quavers and throws a lifeless somersault, of the half-wit comprehending alms and no more.

"Catherine the Great, in bronze, at whose feet are pedestalled a great statesman, a famous general, and a poet, all of her time harks back to the St. Petersburg that was. The thing is a monument to the mind as well as to the eye. As she sings of Voltaire and Sans-Souci the lights appear in the restaurant behind the statue, and down some avenue the files of soldiers pass. Catherine's General salutes the Danube; light thickens and fades. The Empress, St. Petersburg, Russia, are again one with the past, death and nothingness. And here, perhaps, the sturdy English mind is likely to rebel. Can even the Russian, whose whole life is misery, be wretched for successive quarters of an hour? Does the hauler on the Volga know nothing of bread and cheese and beer? Is that beggarly menage utterly without joy? Shall Petrograd know no cakes and ale?

"Then there is *The Cossacks*, the Evening Bells, and a beautiful befringed view of a sleeping city. There are exquisite stage pictures. *The Blue Bird* as a show is one of strange exotic, wilful and wistful beauty, and one which no lover of the theatre should miss. The first item, *The King Called for His Drummer*, is the richest and most significant stage picture I have ever known. The King's hand, extended against the dark background, is whole drama in folio; and the very texture of the brocades and the manner of their disposal speaks to you like a scene out of a play. I do not know what is the art-jargon to be applied here; I can only suggest that this is the theatre of the eye. There is nothing to be said of the

individual actors, as one did not seem to excel another save where the lines and action permit of greater display of the talents. They all play together with extraordinary delicacy, finish, humor and understanding."

In the *Blue Bird* presentations, M. Yushny introduces each item with quaint broken English and an engaging smile; but it is said to be by their team work that the company is so effective. The repertoire comprises six different and distinct programs, with settings both eccentric and artistic, all of which will be brought to America for a trans-continental tour by S. Hurok. The *Blue Bird* tour will open in the city of Quebec late in October, and, after appearing in Montreal, will come to the States. There is every reason for the belief that this enterprise will prove the outstanding novelty of the theatrical season, as it is not necessary to understand nor have a knowledge of Russian in order fully to share in the pleasures of the productions. Promoters of concert courses will find *The Blue Bird* a most valuable feature to include in their 1931-32 series, not only for its great artistic character but because it is unique in all that the word implies. Like grand opera, *The Blue Bird* performance appeals to the eye, the ear, the heart simultaneously—it is full of pleasing and invigorating features. Beautiful color effects, tuneful music, gaiety, pathos and whimsical humor are all to be had in *The Blue Bird*, and there are delightful excerpts from the great operas, *Pique Dame*, *Snow Maiden*, and others, and the melodies of Tchaikowsky, Glazounoff, Rimsky-Korsakoff, and there will be French numbers and German numbers with appropriate music from the masters of those countries. B.

Piano Training—A Musical Necessity

By Frank La Forge

It will be fortunate for the youth of America if the day ever comes when the study of piano becomes just as much a part of the daily routine as the study of grammar or arithmetic. But many mothers will say, "My son has no taste for piano and I do not see why I should martyr him, and myself as well, by obliging him to study piano." The fact that your boy's interests are at present centered in football, baseball, and the like, is no assurance that he will not turn to an artistic career when he is grown. Perhaps at thirty he will become passionately fond of music, and then consider how invaluable that early musical training will be to him.

When you realize you are giving him the golden key which will open to him the musical treasures of the world, you will readily see it is worth insisting upon. And when you realize that you are also giving him the key to his own future, if perchance he is the possessor of a musical talent, then you will see that the study is a positive necessity. Otherwise he will blame you for neglect.

I have in mind a man who has great talent and a beautiful voice, but who can never hope for a career simply because his fundamental training was neglected.

On the other hand we have the experience of Lawrence Tibbett. Mr. Tibbett and I returned on a certain Tuesday from a concert in Wilmington, Del., to find that he was booked to sing *Valentine* in *Faust* at the Metropolitan on the following Friday. It would have been impossible for him to grasp this opportunity had he not had that fundamental training which his mother gave him as a child. When the Metropolitan Opera Company saw that he could prepare himself upon such short notice they did not hesitate to entrust him with the roles which finally led up to his sensational success as Ford in *Falstaff*.

Many boy sopranos have come to me for advice. I always tell their parents the same thing. By all means insist upon the study of the piano. These boys being accustomed to the glamour of public performance would be most unhappy if they were unable to continue after their voices change. Some of them have beautiful voices after this change. Richard Crooks is an example. Mr. Crooks was a phenomenal boy soprano and today he is one of the world's greatest tenors. But this is the exception and not the rule. Some boys are allowed to sing after their voices have started to change, and thereby strain their vocal cords. Such unfortunate never sing again. Parents should be careful that this does not occur. But even though it does, if the boys have had training in piano playing, they will have a medium of musical expression, at least.

Several men have sung for me who have said they would give almost anything they possessed if they could retrieve the opportunity they refused to accept as boys: to learn the fundamentals of piano playing. Very few have the perseverance to acquire these fundamentals after they have grown up. Without them a career is hopelessly limited. I recall one man who would willingly have made great material sacrifice to be able to play the opening bars of *Tristan* and *Isolde*. How easy it would have been had he but heeded his mother's advice and practiced as

a boy! When you insist upon your children acquiring a working knowledge of piano, you are giving them a legacy more than gold. It opens the door to a career if



Apeda photo

FRANK LA FORGE

they have voices when they grow up, and it gives them comfort in the solitary hours of life.

I sometimes think that a career is made up of a chain of opportunities and if we miss one link the whole chain breaks. Don't be responsible for the missing link in your child's career.

Popular Orchestra to Be Reduced

BOURNEMOUTH.—The popular municipal orchestra of Bournemouth, which, under the leadership of Sir Dan Godfrey, has established itself among the principal English symphony orchestras, will be reduced to thirty-one members, owing to the heavy expense of its upkeep, which the municipality can ill afford at the present time.

The orchestra will be augmented to its full strength for symphony and other special concerts, the other players being absorbed into the municipal military band, and so will be available when required. J. H.

Bonn Cannot Afford Usual Beethoven Festival This Year

BONN.—Bonn is not having its usual Beethoven festival this year, for the economic depression makes it impossible for the town to raise the necessary funds. In order to keep up the tradition, even in only a small way, there will be two orchestral concerts on May 12 and 13, given by the municipal orchestra, conducted by Herman Scherchen, and a concert of chamber music on Ascension Day, all Beethoven's works. S.

Mascagni Cables Rethberg

Elisabeth Rethberg, soprano of the Metropolitan Opera Company, has received a cable of congratulations from Pietro Mascagni for her appearance in the title role at the recent revival of *Iris* at the Metropolitan Opera House.



A FEATURED SCENE IN YUSHNY'S FAMOUS RUSSIAN REVUE, which will be brought to America next season by S. Hurok for an extensive tour.

OSCAR SEAGLE

SUMMER STUDIO

OWAN, IN THE ADIRONDACKS
(Schroon Lake, N. Y.)

EXCERPTS FROM LETTERS

Dr. Albert Shaw (Editor, Review of Reviews):

"Something more than natural beauty and salubrious climate, however, are needed to make any region a permanently desirable place of resort. There must be some aspects, at least, of human activity that add to the diversions or to the advantages of a locality, in order that it may meet one's ideals in full measure. Throughout the Adirondacks one finds agreeable settlements of summer people, and learns also to hold in warm esteem many of the so-called 'natives' or permanent residents of the villages and farms of these northern highlands.

"But a peculiar thrill of satisfaction comes to the longtime summer resident of such a region, when there emerges some newer community or institution that has discovered the place and adopted it as fitting the mood of artists, or musicians, or scholars, or philosophers, or poets, or people who in some other way deal in what we may call spiritual values. The Oscar Seagle Colony has rendered this inestimable service to the summer residents of the Schroon Lake region."

Anne Bertner Sheedy:

"Pupils who have once had the great privilege to study with Mr. Seagle return year after year for a few weeks, if unable to enjoy the whole summer, and go away with their brain, body and soul enriched in many ways."

Jerome Bull, New York City:

"No other place, that I know of, is so filled with beauty, especially the beauty of the spirit of concentrated endeavor, simplicity, human love and friendliness."

Edgar Snow, Correspondent, N. Y. Sun Foreign Serv.—Consd. Press—Shanghai, China:

"The music of those days I spent with you on Seagle Hill is something that floods back into the inmost recesses of me, and like old wine, turns me into a melancholy, sentimental idiot."

Elizabeth Callaghan, Isabel Stranhan's pupils, "Masqueraders"—Buffalo, N. Y.:

"For several years I have listened to Stranny's Schroon Lake litany and wondered, a little skeptically, if any place could be as perfect as she portrayed the Colony. Now, not only one, but four converts—The Masqueraders—are chanting the litany with fervor and eagerly waiting to avail themselves of your kind invitation to return next year."

Mrs. Wm. Olds, Redlands University, Redlands, Calif.:

"How many, many times we have thought of the Colony, and how very much more than ever before Mr. Olds enjoyed his work with Mr. Seagle and felt that he received so much in help and inspiration."

Dan F. Vollner, Harrisburg, Pa.:

"Never in my life did I expect to find a place like the Seagle Colony, where nature and people were so tuned that peace and happiness were reflected in a way that must inevitably bring joy to all who came in contact with it. Truly speaking, in a very selfish way, I was so benefitted spiritually, in my short stay, I envy the rest of you your opportunities. The beauty of the whole thing has so flabbergasted me that sometimes I think I have been dreaming and that it is not a reality."

Rev. and Mrs. P. C. Weyant:

"Tell Mr. Seagle that we will not soon forget the exquisite vespers services—their unique combination of devotion and Art. They are lovely!"



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THE METROPOLITAN OPERA CHORAL SCHOOL, WHICH GAVE ITS FIRST SEMI-PUBLIC CONCERT AT THE CASA ITALIANA, COLUMBIA UNIVERSITY, ON SUNDAY AFTERNOON, MARCH 15.

Photographed with the chorus are, left to right: Otto H. Kahn; Comm. Emanuele Grazzi, Consul General of Italy, and Edoardo Petri, director of the school.

First Semi-Public Concert of Metropolitan Opera Choral School an Artistic Success

Otto H. Kahn and Other Notables Attend—Highly Praised by Public and Press—Admirably Trained by Director Edoardo Petri—Program Probably Will Be Repeated

The Metropolitan Opera Choral School, Edoardo Petri, director, gave its first semi-public concert on Sunday afternoon, March 15, at the Casa Italiana, Columbia University, under the auspices of the Dante Alighieri Society. The event was attended by many distinguished persons, among whom were Otto H. Kahn, and Consul General of Italy, Comm. Emanuele Grazzi, both of whom expressed themselves as being highly pleased with the success of the concert.

The chorus at once stamped itself as one of excellent vocal material, which had been finely trained by Mr. Petri. *Il Progresso Italo-Americano* says it "proved to be a highly artistic event. The entire program was rendered with an admirable balance of dynamics and with such perfect pitch and grace as to call forth frequent and insistent applause."

"Among the offerings," this paper goes on to say, "Verdi's *Pater Noster* and Lualdi's *Il Canale* were perhaps the most interesting. Other numbers had to be encored. Many notables expressed their congratulations to Mr. Petri and to the reception committee of the Dante Alighieri Society for the great success of their concert."

Equally complimentary was the review of *Il Corriere d'America*: "The first appearance of the Metropolitan Opera Company's Choral School was a great success. A long

and difficult program was rendered with perfection and expert artistry. The performance of the chorus awoke genuine admiration."

Giovinetta, an Italian monthly, stated: "The concert was a memorable triumph for Mr. Petri and his chorus. The program, perfectly rendered, surpassed all expectations, arousing the enthusiasm of a large and select audience for exquisite shading in which striking fortissimos were duly contrasted with lovely pianissimos. In Palestrina's *Tenebrae factae sunt*, the phrase *Exclamavit Jesus, voce magna*, was projected in a manner so artistically powerful as to vibrate through the entire auditorium. And it recalled to our mind a magnificent rendering of the same number at the Vatican by Don Lorenzo Perosi. Verdi's *Pater Noster*, truly Dantesque, seemed like a soft-hued prayer inducing halo. Every number was greeted by warm applause and a few had to be encored."

Owing to the success of this first semi-public concert of the Metropolitan Opera Choral School, it has been decided to repeat the program sometime soon, probably at Town Hall.

Legion of Honor for Lehmann

The French Government, represented by President Barthou of the Department of

justice, has bestowed upon Lotte Lehmann, noted opera star, the coveted decoration of the Legion of Honor. Mme. Lehmann, prima donna soprano of the State Operas of Vienna and Berlin, of Covent Garden, London, and of the Chicago Civic Opera Company, made her first visit to America last season, appearing in the German season of opera with the Chicago Civic Opera Company. Re-engaged next season, she will also be heard here in concert as well.

Musicians' Club Annual Dinner

At the Hotel Astor, on the evening of March 25th, the Musicians' Club of New York gave its annual dinner. A large and representative gathering enjoyed the musical offerings and speeches, and partook of an excellent banquet.

President Henry Hadley presided, and the guests of honor were Dr. and Mrs. Louis Anspacher, Dr. and Mrs. Walter Damrosch, Dr. and Mrs. John H. Finley, Rubin Goldmark, Cosmo Hamilton and Mr. and Mrs. Channing Pollock. Mr. M. H. Aylesworth, listed as an honor guest, sent a telegram expressing his regret at being unable to attend.

Interesting addresses were made by Walter Damrosch, Louis Anspacher, Cosmo Hamilton and Channing Pollock, and the musical numbers were given by Mr. and Mrs. Josef Lhevinne and Gina Pinnera. The distinguished pianistic couple played numbers originally composed for four hands by Mozart and Mendelssohn; Theme and Variations by the former and Allegro Brillant by the latter. Beautiful tone quality, technical perfection and a complete merging of artistic spirit and individuality made their performance one long to be remembered. Mme. Pinnera sang the aria, *Pace Mio Dio*, from *La Forza del Destino*, with all the opulence

and rich quality of voice for which she is known.

Noticed at the various tables were: Perry Averill, Valentina Aksarova, Dai Buel, Gustave Becker, Carolyn Beebe, Frederic Freemantle, Dorothy Gordon, Sue Harvard, Estelle Lieblich, James Lieblich, Joseph Mathieu, Mrs. Ethelbert Nevin, Joseph M. Priaulx, Rhea Silberta, Percy Rector Stephens, Oley Speaks, Jean Teslof, Carl Tolfens, Albert von Doenhoff, Jeannette Vreeland.

Czerwonky Reengaged to Conduct Berlin Symphony

So favorable was the impression created by Richard Czerwonky when he conducted the Berlin Symphony Orchestra at Bach Saal, on January 28, 1931, that the distinguished Chicago violinist-composer-conductor was immediately engaged to appear as guest conductor at the regular concert on March 22. Mr. Czerwonky conducted a program comprising the Egmont Overture of Beethoven, the Strauss Death and Transfiguration, the Liszt E flat Piano Concerto and the D major Symphony of Brahms.

The Berlin press acclaimed Czerwonky a versatile conductor with positive knowledge of tonal sound, temperament and musical surety, who masters his scores perfectly and knows how to get what he wants from his orchestra. That he brought forth glorious performances, that he is a clever strategist who is well acquainted with the possibilities of the various instrumental groups, a conductor of good taste and much temperament, were the eulogies paid Czerwonky by the critics of the *Steglitzer-Anzeiger*, *Tagliche Rundschau*, *Berliner Tageblatt*, *Signale*, and several others. According to the writer for the *Tagliche Rundschau*, his Symphonic Poem, *Episode*, which had first performance in Berlin on this occasion, was a huge success. This writer finds Czerwonky a modernist in an entirely original manner, a composer who is fond of strong contrasts, but who, on the whole, keeps to a beautiful melodic form.

Czerwonky has appeared as violin soloist with the Berlin Symphony Orchestra and has given a concert at Cottbus, during his brief stay in Berlin, and has also been busy teaching and composing. He will return to Chicago in June to begin the summer master school at Bush Conservatory, where he heads the violin department and conducts the orchestra.

Norden to Conduct All-Brahms Program

The Brahms Chorus of Philadelphia, N. Lindsay Norden, conductor, will give an all-Brahms program in the Church of the Holy Communion, Philadelphia, April 14. The program will consist of the *Triumphlied*, for double chorus; *Song of Destiny*; *Rhapsodie*, for alto solo and male chorus; and the *Four Serious Songs*, which have been arranged for chorus and orchestra by Mr. Norden.

Leila Bederkhan to Repeat in Chicago

Leila Bederkhan, interpreter of Oriental Dance Themes, had such a unanimous success at her first Chicago recital that she has been reengaged for April 12.

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By HARVEY GAUL.

Did you know that chamber music could be exciting; that it could have moments of tenseness?

Well, it can, and when played by such an ensemble as the Roth Quartet it can even be thrilling, and this we heard last night at Carnegie when the Art Society gave its fifth concert.

We blather a lot of the Flonzaley's and the Kneisel's (the golden age of ensemble, imagine the grey-beards), and yet this Roth foursome we think is superior to those history-making groups.

There is nothing more heavenly than an accomplished quartet, and by the same token, there is nothing more hellish than a scratchy, scraping group, and with the Roth's we had perfection—or as near perfection as we expect to hear in this arid vale of sour A strings.

For unanimity, precision of phrase, passage etching, these men were marvelous. They even make a work of art out of a tenuto and what would be a pause with a lesser organization assumes colorful qualities under their bows. As for such things as an allargando, an accelerando, a ritard, spiccato, sforzando, subito, they are achieved in an absolutely homogeneous fashion.

Limited pallet? yes, confined tone? to be sure, but what eloquent things they say within that compass. What a tone that viola player possesses. Sometimes it is vox humana, sometimes oboe, and as for the cellist, he is something more than a mere foundation scraper.

Mozart to Debussy.

Just as we were beginning to develop a frightful hatred for Mozart, along came the Roth's and proved that Wolfgang Amadeus was still supreme in genre.

And this we also discovered, the classics should only be played by masters, all other performers should go modernist, where wretched tone and miserable interpretation don't ruin nor destroy. Mozart under the Roth bows was a joy from minuette to allegro, from fugue to cantabile.

As often as Pittsburgh has heard the Debussy it is doubtful if it has ever been more entrancingly revealed than it was last night. Certainly that second movement had a glorious rush and urge, and as for the last, that was a movement at which all quartets might aim. When the viola announced that ineffable theme and the four voices began to sing in sordina, that was a berceuse to remember.

By all means bring back the Roth's.

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RETURNING IN OCTOBER

The New York Times

"The Roths, who at the recent Festival in the Library of Congress repeated the profound impression they made at Pittsfield, again gave proof of the extraordinary qualities, technical and interpretative which have characterized their previous appearances . . . The large audience applauded with the enthusiasm usually bestowed only upon a favorite virtuoso."

MUSIC FESTIVALS

1928, Pittsfield, Mass.

1929, Library of Congress, Washington.

1930, Italian Chamber Music Festival, Venice.

1931, Mondsee Festival, in connection with Austro-American Conservatory.

Quartet Keeps Music Lovers Enthralled

Roth String Four Gives Marvellous Demonstration at University Theater — Play Mozart, Ravel, Beethoven — Audience Well Pleased

A marvellous demonstration of how four musicians can play as one was afforded by the Roth Quartet at the University Theater last night. With closed eyes, the hearer could picture a single super-instrument being played by a super-artist.

Mozart, Ravel, and Beethoven were played with equal fluency and soulful interpretation to an audience which drank in the liquid music and relished it with a refined taste. The theater in Willard Straight Hall was full, but the intimacy of the performance was as if the quartet were playing to each individual listener, not to a house-full.

In the perfected and thoughtful manner of these four, there was no shade of discrimination between the classical and the modernistic. Ravel blended without discrepancy between the two old masters.

Effortless Quality

The marvel of it all was floating, singing, sustained quality which those four separate pairs of hands managed to create. It was seemingly effortless music, which flowed out and was not poured. They caressed the strings with an almost religious fealty to musical truths.

This string quartet is peculiarly alive to the strange emotions of modernistic music. In its previous appearance here last year, the Roth ensemble drew unstinted plaudits for its playing of a Debussy quartet, and this time it played Ravel's in F major, which stands an odd parallel to the Debussy work. This was perhaps the major success of the evening.

Not only do the two compositions have similar themes, but their structural details are strikingly alike. The musicians gave just the understanding touch which one might imagine Ravel intended to the bold thematic treatment and harmonic liberties of his quartet. The pizzicato usage runs consistently through the work, and in this the players excelled, without a single unmusical twang of a plucked string in all the intricate passages.

The consummate skill of M. Roth's company was especially patent in the intriguing second movement of Ravel, where three-four and six-eight rhythms are superimposed to create an artistic type of syncopation. It would be sacrilege to say that any one instrument stood out in the entire evening, but Albert van Doorn, the Dutch 'cellist, lent effective character to this movement, bringing in the smooth melodic treatment by way of contrast. Then the players swung gracefully onward through the mystic, somber chords of the third movement, and the agitated rush of music in the fourth. The most insistent hand-clapping of the concert ensued upon this performance.

The virtuosos seemed bent upon extracting the last ounce of musical value from all that they played. No single suggestion of undertone or airy inflection was lost under their ever-flowing bows, nor was there the slightest hint of pause in carrying on the joyous burden of the theme. Feri Roth appeared to lead his partners by telepathy rather than by any physical signal other than an occasional tipping of his instrument. Or else they played with a singleness of purpose which needed no conducting.

"There may be greater performances somewhere on earth today, but one healthily doubts it."—N. Y. Eve. Telegram.

Further Tributes to Beatrice Harrison

Beatrice Harrison, British master cellist, who recently ended her American concert tour, to appear in England and Holland, received many glowing tributes while here, which will be real adornments to her scrap-book of press notices, if she keeps one. Miss Harrison, who since she was a very young miss, has been universally recognized as one of the few great cellists of the tender sex (for that matter, without the feminine reservation), subjugated the musical pub-



BEATRICE HARRISON

lics of Colorado Springs and Sioux Falls on her recent American tour, as she has ingratiated herself in the hearts of audiences throughout the world on countless occasions.

The enthusiasm of the far-western reviewers was so great that the *MUSICAL COURIER* cannot refrain from a couple of quotations.

Said E. G. Hamlin, of the Colorado Springs Gazette: "Miss Beatrice Harrison, eminent English violoncellist, returned to Colorado Springs for her second visit . . . playing as one of the visiting artists of the Grace Church memorial organ recital series. Once again, as a year ago, a large audience was charmed, not by her music alone, but by her personal qualities of sincerity, vital depth, musicianship and intelligence tempered with emotional understanding. She offers us always great music finely performed with consummate taste and fluency . . . An outstanding composition heard last evening was the 'Elegy' by the English composer Delius. Here was elegiac music of a high order, combining in its restraint grief and consolation and reminding one of the requirement for classic tragedy, 'that it purify and purge the emotions.' This new composition . . . was given its first performance before any audience . . ."

In the same vein the Daily Argus Leader of Sioux Falls, S. D., wrote under a headline "Woman Cellist Holds Listeners with Technical Skill, Beauty of Playing": "A quaint charm that fits in well with the tradition of English gardens and hidden nightingales interests her audience before Beatrice Harrison touches her cello . . . Without the slightest possibility of successful contradiction one may say that Miss Harrison is the greatest cellist ever to play in Sioux Falls. Had she played nothing but the Kodaly Hungarian Rhapsody for the cello alone, she would still top the list of cellists who have appeared in concert here . . . Beatrice Harrison made it difficult to remember that she played as a solo-

ist—that one really was not hearing a string trio . . . it was one of the most spectacular feats of cello playing that even the most imaginative could imagine. Meeting the amazing demands of the composer without apparent effort Miss Harrison called into use all the technical skill and knowledge at the command of the cellist and brought her audience to their knees with the beauty of her playing."

The allusion to English gardens and hidden nightingales, in the review of the Daily Argus Leader, has reference to an interesting episode which occurred some time ago. Miss Harrison is a great out-of-door enthusiast, and spends much of her time, when at home, in practicing in the beautiful garden of her home at Foyle Riding in England. The neighborhood is frequented by nightingales, and the seductive tones of the cello, under Miss Harrison's sympathetic manipulation, drew responsive songs from the song-birds. Records were made of these unique duets and were performed in London, arousing great interest and admiration.

Cleveland Institute Faculty Recitals

A new series of faculty recitals has been inaugurated at the Cleveland Institute of Music to supplement the regular monthly programs which have been presented by members of the faculty for a number of years.

The new series offers a mid-week concert every two weeks and gives the public an opportunity to hear each one of the thirty-six instructors on the Institute staff. It particularly provides for the appearance of the younger and more recently appointed members of the faculty. Included on this list are: Bertha Kendall Gills, Theresa Hunter, Clara Gehring, Ann McDougale, Winifred Wright Merrifield, Margaret Roenfeldt, Corinne Rogers, Doris Runge, Frieda Schumacher, all of the piano department; Margaret Wright Randall, Mabel Woodcock Pittenger, Raymond Pittenger, violinists, and Edward Buck, cellist.

Another Success for Eddy

Nelson Eddy recently added to his growing list of successes when he appeared as baritone soloist in Bach's St. Matthew Passion with the Philadelphia Orchestra, Ossip Gabrilowitsch conducting.

Of Mr. Eddy's performance, the Philadelphia Record said: "Mr. Eddy, voicing the passages assigned to Jesus, was at his eminently satisfying best." The Inquirer commented: "Mr. Eddy sang with the fine phrasing and excellent intonation that are qualities of his splendid baritone." The Public Ledger stated: "Mr. Eddy sang very finely." The Evening Bulletin was of the opinion: "Nelson Eddy, in the thoughtful and appreciative use of his rich, well-rounded baritone, indicated that he many find in oratorio an advantageous field for the use of his ample vocal resources."

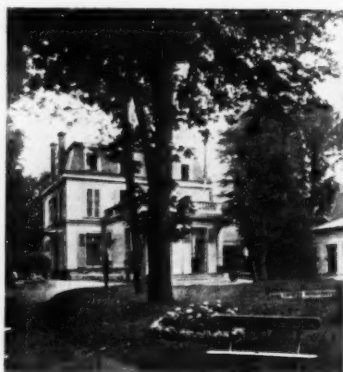
Other oratorio appearances on Mr. Eddy's schedule for this season include the baritone roles in: The Crucifixion, with the Musical Art Society of Camden, N. J.; two performances of the St. Matthew Pas-

sion with the Detroit Symphony Orchestra; Hora Novissima, with the Handel and Haydn Society of Boston, and the same work at the Harrisburg Festival; Myrtill in Arcadia with the Reading (Pa.) Choral Society; and St. Francis of Assisi and Boris Godounoff at the Ann Arbor Festival.

Summer Study in Paris

Claude Warford's announcement of his sixth summer session in Paris for singers and teachers of singing is worthy of special notice.

During the past five summers he taught nearly one hundred American students who



WARFORD STUDIOS IN PARIS.

Main House From the Garden.

went to France to combine study and pleasure, perfect their art of singing, learn a new repertoire of French songs, study French opera, and—not the least in importance,—acquire a correct French accent.

Through the summer months Mr. Warford maintains a home for his pupils in Paris where, in addition to the study part of a cleverly arranged program, he advises and assists them in all things that make for a profitable as well as a most interesting period of intensive study.

Since the opening of the Paris studios, several pupils have been engaged for operatic appearances in France; last summer alone nine students were engaged by the choir directors of the American churches. Five singers have also been engaged by the

Little Theatre Opera Company of New York.

Associated with Mr. Warford in this ideally planned course are: Elie Cohen, Chef d'Orchestre of the Opera Comique, who has charge of the operatic repertoire; M. Jehan Moncuit and M. Cecile Lamouroux, for French diction, and Willard Sektberg, coach.

Goldsand Sails

Departures on the SS. Bremen, on March 13, included Robert Goldsand, Viennese pianist, whose recent series of recitals in New York proved to be strikingly successful. Goldsand will return to his home in Vienna before resuming his European concert activities. Arriving in this country in January, the pianist first appeared in recital at the Town Hall on January 28, followed by a tour of the East. Returning to New York, he appeared in two more recitals at Carnegie Hall on February 22 and March 1, and on March 8 at the Metropolitan Opera House concert. In the interim he played in the South. Just before sailing he appeared in a private musicale at the residence of Mrs. Minton Pinchot, on March 10, broadcast on the Columbia Concerts Hour from WABC on March 11, and gave a recital in Bridgeport, Conn., on March 12.

The artist will return to America next December to tour until April. Already such important musical organizations as the Minneapolis Symphony Orchestra, the Havana Sociedad Pro Arte, the Brooklyn Institute of Arts and Sciences, etc., have engaged him for next season. In New York the artist will give three recitals at Carnegie Hall.

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GRAINGER

— PRESS PRAISE —

Boston Recital, Symphony Hall,

March 5, 1931

PHENOMENAL POWER OF RHYTHM

In his phenomenal, refreshing and wholly irresistible power of rhythm, Mr. Grainger has few, if any, peers. His personal style of composition justly holds a prominent niche in modern music . . . His music has an undeniable grace . . . The audience was insistent in its demands for extra numbers and manifestly grateful when they were forthcoming.—*Boston Globe*.

PASSIONATE CONVICTION

Mr. Grainger was heard in one of his original programs that ranged through Bach, Purcell, Scarlatti and Cesar Franck, and found ample place for original compositions and arrangements of others by the pianist himself. He played with his accustomed exuberance of spirit. He also gave in the Franck Prelude, Aria and Final a performance of such passionate conviction, of such admirably planned proportions combined with subtle expressiveness as we have rarely heard from him or any other pianist.—*Moses Smith in Boston Evening American*.

MAGNIFICENT PERFORMANCE

Percy Grainger, composer-pianist, played last night at Symphony Hall with his usual exuberance and also favored the audience with many interesting prefatory remarks in a very high-pitched but pleasant voice . . . Mr. Grainger's clear and accurate touch, his crisp tone, sparkling speed, and command of sonorities, equip him admirably to play both Bach fugues and his own arrangements and compositions. The program lacked music of an evocative or atmospheric sort, but the lack took on the color of a virtue in a pianistic season already almost surfeited with Debussy, Chopin and Schumann (if the sacrilegious words may be used.) . . . He gave a magnificent performance of Franck's Prelude, Aria and Final . . . The jolly, much-embellished compositions and arrangements of Grainger's own gave pleasure . . . One More Day My John was charmingly tender and quiet . . . Mr. Grainger's playing was received with hearty applause, and he was induced to add to his announced program.—*Boston Herald*.

BREEZINESS AND VIGOR

One of the most delightful recitals of piano music that Boston has heard in many a day was that given by Percy Grainger at Symphony Hall last evening. That which might be described as the personal side of Mr. Grainger's art was once more in evidence; the breeziness, the vigor, the open-air quality, the satisfying impression of a sound mind in a healthy body. And in addition to all this,



Photo by Morse

there was last evening a certain temperance in the matter of dynamics, a mellowness and a refinement of nuance that this play-boy of the pianistic world has not always evinced.

Mr. Grainger, and of how few pianists it is true, can play polyphonic music with a refreshing rhythmic impetus, preserving at the same time the individuality of the several voices as well as their relationship to the whole and permitting no part to degenerate into mere "dead wood" and filling-in. By this felicitous treatment Bach benefited last evening in a pair of Preludes and Fugues as did Cesar Franck in his Prelude, Aria and Finale. Yet as Mr. Grainger played them, Bach was Bach and Franck was Franck, and neither composer was caricatured. For the further delectation of the audience, Mr. Grainger offered a Sarabande of Purcell, a Sonata of Scarlatti and several of his own inimitable transcriptions and arrangements. A pleasant informality was given the occasion by the pianist's preliminary comments on many of the pieces of the evening.—*Warren Storey Smith in Boston Post*.

New York Recital, Carnegie Hall,

March 11, 1931

RARE DEXTERITY

Mr. Grainger is one who looks in the nooks and crannies of the world of tone for shepherds' heys, sailors' chanties and forgotten airs, and gives them to us in clothing of his own fashioning. Last night his program included original arrangements of a working song, One More Day My John, of Gabriel Fauré's song, Nell, and of an Irish Marching Tune called Maguire's Kick . . . The pianist played the charming Scarlatti Sonata with a fluid grace . . . In the Bach A minor prelude and fugue he coupled a rare dexterity of finger with an ample dynamic range and made the work resound in the full glory of its monumental structure.—*New York World-Telegram*.

SUBTLETIES OF SHADING

Mr. Grainger displayed his usual technical mastery . . . Interpretatively he exhibited two manners, one vigorous, spirited and proclamative, another reserved, careful, revealing subtleties of shading. His playing of the Franck work was often poetic, singing in tone, and disclosed details often obscured in an average recital . . . He gave pleasing performances of his classic numbers and of his own music.—*Francis D. Perkins in New York Tribune*.

INDIVIDUALITY AND FORCEFULNESS

What Percy Grainger says, does and plays is always interesting . . . He appeared in his usual double role of interpreter of piano music and interpreter of many of his own arrangements and settings . . . These items the pianist played with his accustomed individuality and forcefulness. . . The recitalist's oral introductions and his quaint notes on the program added to the interest of the evening. The audience recalled him repeatedly.—*New York Times*.

ANTONIA SAWYER, Inc., Antonia Morse, Manager, Box 446, White Plains, N. Y.

COLUMBIA RECORDS

STEINWAY PIANO

DUO-ART ROLLS

Ebba Sundstrom Leads Chicago Woman's Symphony to Success

With new overtones in her life and a deeper note in her artistry since the arrival of an infant son last December, Ebba Sundstrom (in private life Mrs. Dr. Victor



EBBA SUNDSTROM
conductor of the Woman's Symphony
Orchestra of Chicago.

Nylander) has resumed the baton of the Woman's Symphony Orchestra of Chicago.

At the close of the orchestra's Chicago season Mme. Sundstrom will fill an engagement as guest conductor and violin soloist with the Oklahoma City Symphony Orchestra, Frederik Holmberg conductor, on April 27.

Under the management of the orchestral association, the Woman's Symphony has made notable gains in public interest and popular support this season. The box office receipts are showing growth at every concert, and this season's subscribers greatly exceeded in number those of former seasons. Some nineteen women's clubs of Chicago and vicinity, headed by the influential and exclusive Chicago Woman's Club, have taken memberships and attended the concerts in groups.

Another factor in the success of the orchestra has been the support given it by three local chapters of Mu Phi, national musical sorority. A prominent member of Iota Alpha Chapter, Mme. Sundstrom has secured the cooperation of these groups of musicians in the establishment of scholarships for players of the more unusual orchestral instruments, as the most satisfactory solution of the ever present problem of getting women players of oboe, bassoon, French horn, trombone, etc.

"In these scholarships," commented Mme. Sundstrom the other day in reply to query, "we are beginning to reach the goal for which we have been striving since our organization—that is, an adequate supply of talented and well trained women players of these instruments. For some reason, it has been impossible to find these women players in Chicago, and we have not had the resources to offer contracts to women players in other cities and abroad. So the only thing for us to do has been to develop our own players, and these Mu Phi scholarships are enabling us to do this satisfactorily."

It takes time, of course, to work out this plan, but we hope eventually to attain our goal.

"We are particularly grateful to Mu Phi for this kind of support, and we hope that other sororities will help us in the same way, and that women musicians not only from Chicago but from all parts of the country will realize the opportunity these scholarships mean for them to get training in an as yet uncrowded musical field. Musical background and good musicianship are essential in taking up French horn, oboe, bassoon or trombone, and several of those who are now studying have been excellent pianists or violinists. For these the results come more quickly, and we can give them their parts in the orchestra much sooner than where this fundamental musicianship is lacking."

"We find that the fine training given pupils in the Chicago high school orchestras and bands, under the far-seeing direction of Dr. J. Lewis Browne, the head of music in Chicago's schools, makes the prospects most encouraging for the future, although most of these girls are not yet through school. But in time they will be eligible for these scholarships, and then the supply of talent will approximate that of the strings in the Woman's Symphony."

Potent among the reasons for the growth of an appreciative public for the Woman's Symphony has been the cordial recognition accorded Mme. Sundstrom by the press.

Glenn Dillard Gunn, of the Chicago Herald-Examiner, says of the February concert: "Again one commends this fine musician on her knowledge of orchestral music, her brilliant talent as a drill master and her self-sacrificing enthusiasm. She proved her understanding of the work, (Chausson Symphony) by her choice of tempi and by her unrelenting effort to sustain a well-planned scheme of dynamic contrasts." In the Chicago Evening Post Karleton Hackett writes that Mme. Sundstrom showed fine comprehension of the music and good command over the players, that she brought out the main themes with clear lines and kept all in good balance, and that in the Romanza they caught the spirit of the music to the best advantage and the orchestral tone was well knit together and rich in quality. Eugene Stinson of the Chicago Daily News finds that Ebba Sundstrom has a flair for the orchestra and that her string sections are especially good, and that everything they played had pulse and enthusiasm in it. Herman Devries, of the Chicago American mentions a remarkably able performance, and Edward Moore of the Chicago Tribune says: "The Chausson Symphony won new laurels for her feminine forces. The work as a whole sounded dominant and expressive."

Mme. Sundstrom is her own best story. Success with her has always been founded on accomplishment, not wishful thinking. Her present unique position as the only American woman orchestra conductor with a permanent organization, giving a series of concerts over several consecutive seasons, has its foundation in a broad training as violinist, orchestra player, soloist, ensemble artist, assistant conductor, plus—a most important item—a charming, well poised personality. Her growth in public estimation as a conductor is as remarkable as that of her or knowledge.

Beethoven Programs at Curtis Institute

Three recitals were given at Casimir Hall of the Curtis Institute of Music, Philadelphia, during March, which amply demonstrated the remarkable calibre of instruction that is given at the Institute as well as

the talent of the students themselves. These recitals were given by pupils and graduate pupils of Mr. Hofmann, Mme. Luboshutz and Mme. Vengerova. The programs consisted of the ten Beethoven sonatas for violin and piano.

It is naturally impossible in this place to give a detailed account or description of the performance of each of these works. The players were as follows: Henry Siegl, James Bloom, Celia Gomborg, Ethel Stark and Judith Poska, violinists; and Yvonne Krinsky, William Harms, Jeanne Behrend, Martha Halbwachs, Florence Frantz and Joseph Levine, pianists.

All of these are pupils at the Curtis Institute except Jeanne Behrend, Judith Poska and Joseph Levine, who are graduates.

Josephine Forsyth Winning Wide Recognition

Josephine Forsyth, singer, poet, composer, is becoming increasingly well known in the music world. Blessed with a trinity of gifts, she is coming into her own. Miss Forsyth began her career on the musical comedy stage. In 1925 she entered the con-



JOSEPHINE FORSYTH,
with her husband, Philip Andrew Myers,
and their daughter, Phyllis Arlene.

cert field, under the direction of Annie Friedberg and Mrs. Lamar Riggs Lingard, personal representative. Both press and audience were enthusiastic over Miss Forsyth's picturesque recital entitled Lyric Thoughts of Twilight. This is a work of Miss Forsyth's own pen, a cycle based on the couplet of Browning:

"Come, grow old along with me,
The best of life is yet to be."

One of the most widely known compositions of this artist is her musical setting for The Lord's Prayer, which she wrote for the occasion of her marriage to Philip A. Myers in 1928. At the wedding this music was sung from manuscript by Clifford Cunard, and so impressed all who heard it that Miss Forsyth was urged to submit her work to O. G. Sonneck, eminent musicologist of G. Schirmer. Mr. Sonneck accepted the composition for publication, and it made its appearance in print, June 15, 1929, since which time The Lord's Prayer has found a place on programs of well known artists and has been received with reverent appreciation by audiences all over the country. It has been heard at weddings, church services, conventions, social gatherings, on recital and club programs and over the radio. The American Legion recently adopted Miss Forsyth's setting of The Lord's Prayer for inclusion in their Sacred Ritual. On Armistice Day, The Lord's Prayer was sung in Cleveland by Lila Robeson, formerly of the Metropolitan Opera Company, in Los Angeles by Pietro Gentile and in St. Petersburg, Fla., by Marguerite Fontrese.

The New York premiere of Miss Forsyth's composition was given by the New York Chamber Music Society at the Plaza Hotel, March 8. Edward O'Brien, tenor, was the vocalist, and at the conclusion of the number the applause was so enthusiastic that Miss Forsyth was forced to bow her acknowledgment.

Edwin Arthur Kraft, concert organist, of Cleveland, has arranged The Lord's Prayer for mixed voices and organ, for male chorus and for two part chorus. Charles Dawe, director of the Orpheus Male Chorus of Cleveland, will feature the male chorus arrangement in the spring concert of the Club, April 15, at the Public Auditorium, Cleveland.

Lehigh Valley Philharmonic Society

The Easton (Pa.) Symphony Orchestra, Earle Laros, conductor, gave, March 26, its fourth concert of the season, a Bach-Handel

Erskine Makes a Denial

Noted Author, Musician and Educator Denies That He Said Young Pianists Should Play Alone.

JUILLIARD SCHOOL OF MUSIC

New York, March 24, 1931.

The Editor, Musical Courier:

An item has recently been appearing in various newspapers of the United States quoting me as having said that young piano students should avoid any form of concerted music and should play alone, or in the words of this item, should be "a one-man band."

May I ask the privilege of your columns in order to contradict this entirely false statement? I never in my life said anything of the sort, and my conviction is just the opposite, that children and older music students should as much as possible join in concerted and chamber music.

Faithfully yours,
(Signed) JOHN ERSKINE.

program, with Georges Barrere, flutist, as soloist. This orchestra ends its season in May with a concert at which Bernard Ocko, violinist, will be soloist.

With this appearance the orchestra will close its career as a local organization. The players include a number of musicians from neighboring cities, and as a result Easton and Bethlehem, Pa., have united in a program for next year. The plan calls for four pairs of concerts, each program to be given in both cities. The orchestra will also appear on tour. The new organization consists of eighty players, Mr. Laros, conductor, and is known as the Lehigh Valley Philharmonic Society. Soloists for the coming season include Florence Easton, soprano; Ossip Gabrieliowitch, pianist; Sylvia Lent, violinist, and local artists. H. H. Mitchell of Easton will continue as president of the orchestra; R. S. Taylor of Bethlehem will act as vice-president, and there will be an executive committee whose membership will be drawn from both cities.

Play the Piano!

The Modern Pianist's Text-Book by Simon Bucharoff is attracting the attention of educators and celebrated musicians. Josef Pasternack, well known opera conductor and conductor of the Station WEAJ Sunday series of concerts, says:

"I must thank you for your copy of The Modern Pianist's Text-Book which, after careful examination, impressed me as the most thorough and practical principle of mastering every phase of piano technique found in piano literature."

"Without wasting precious time of the student, you go at the heart of the matter so that piano mastery must be attained if the exercises given in the book are conscientiously practiced."

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"In my vast experience of using various technical studies, I have not met any book in which the principle of piano playing and teaching is conceived in such a most masterly and original manner which assures success for this great work of outstanding merit from the beginning."

"My best wishes for its immediate acceptance and application by schools, teachers, pianists and students."

"I, myself, am benefiting through using the material."

(Signed) JOSEF PASTERNAK."

Ruth Shaffner's Recent Radio Successes

Ruth Shaffner was heard over Station WOR, March 28, as soprano soloist in the Seven Last Words (Dubois). This is a reengagement from Miss Shaffner's recent recital with Mrs. H. H. A. Beach over the same station. Miss Shaffner has received from far and near letters of congratulation and appreciation on the excellent radio projection of her voice. This soprano was recently heard in Middletown, N. Y., New Brunswick, N. J., and in a performance of Bach's St. Matthew Passion in New York.

Kinseys in Morocco

Latest reports from Mr. and Mrs. Carl D. Kinsey are from Morocco, where they have penetrated far into the interior on a fortnight's tour. Following a short stay in Spain they will sail for America early in April, in order to resume their duties at the Chicago Musical College.

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EGON PETRI

He took Busoni's part with conviction, devoting to him an entire evening of his purely-flowing, tremendous technique. It scintillated, especially with the peculiar After-Liszt Piano passage of Busoni.

—*Lokal Anzeiger*, Berlin.

Beethoven's op. 53 was performed so spiritually enthusiastic, as it has never been known before.

—*Der Musik*, Berlin.

Towering high over other concerts stands the piano recital of Egon Petri. How this artist mastered the tremendous Hammer-Piano-Sonata and the Paganini Variations of Brahms, is worthy of the most exalted praise.

—*Volkszeitung*, Berlin.

Not only was Petri's mastery of the keys a source of wonderment in Liszt's Paganini Etudes, and, reaching in Busoni's transcription of Bach's Triple-fugue in E-flat major triumphal splendor, but, above all, Petri astonished by his noble, lyrically-pure understanding of the singing lines of Beethoven's E-major Sonata, Op. 109.

—*Berliner Tageblatt*, Berlin.

The breath-taking impression prevails that this man has inherited Busoni's hands. There is today probably no pianist who equals in many-sidedness of technique, in power and tone culture, in spiritual-physical capability, Egon Petri. His program, a multiplicity of the most exorbitantly difficult selections, begins with Bach's Chromatic Fantasy and Fugue and leads via Beethoven to the Six Paganini Etudes by Liszt, and these latter, which may be attempted by but few living pianists, one must have heard performed by Petri to appreciate what virtuosity of interpretation means.

—*Berliner Zeitung am Mittag*.

Among the pianists of our time one of the very greatest, one who can be measured only by his own stature, is Egon Petri. One need no longer talk about what this artist knows—his technique and virtuosity cannot be excelled by anyone, yes, it may not even be approached.

—*Deutsche Allgemeine Zeitung*, Berlin.

What is demanded in the performance of Busoni's works: perfect familiarity with the style in piano playing as inaugurated by Liszt and developed by Busoni to the very last refinements, absolute domination of the polyphonic play, a technique of faultless ease and surety of finger-play—all these qualities can safely be acknowledged as being Petri's very own.

—*Allgemeine Musikzeitung*, Berlin.

Petri's evening proved an unforgettable event in pianoforte recital. When has the Chromatische Fantasie ever been presented so brilliantly colorful and so painfully sure in flying (and correct!) tempo—with all its harmonies and instrumental daring, the latter, however, wakened only by Busoni's congenial elaboration. Still more forcefully Petri constructed the C-major Toccata with Adagio and Fugue. Then the Waldstein Sonata, played without the slightest difficulty, with only the middle passages like painful resignation, which soon rises to a lark-like Rondo. Prerequisite for such rendition is, of course, the utmost facility and height of technique, the very apex of which has been reached by Petri.

—*Berliner Morgenpost*.

Egon played simply ravishingly. Possessed of his fullest physical power, and with sound feeling he approached everything.

—*Dresden Volkszeitung*.

The Goldberg-Variations of the Bach Aria with 30 Variations resounded with crystal purity and with such fabulous domination of the difficulties of their hardly conceivable peculiarities in rendition, that the listener can only again and again be gripped with astonishment at such God-given mastery.

—*Dresdener Herold*.

Gave such an astounding performance of the Liszt concerto in A major, that his auditors sat breathless. Petri is a second Busoni, and like Busoni he combines technique with colossal headwork. The Philharmonic audience is intensely respectable, but for once, in a way, they forgot themselves and gave Petri a tremendous ovation. His Chopin group was an illuminating example of what Chopin playing should be.

—*London Star*.

Played the Mozart concerto with perfect, seldom-disturbed, peaceful flow, and with limpid sparkle. One wondered if Mozart himself would not have played like this.

—*London Observer*.

Petri played with triumphant brilliance in his master Busoni's arrangement, with orchestra, of Liszt's Spanish Rhapsody. As a display of virtuosity this was the most striking pianistic feature of the entire season.

—*The Daily Mail*, London.

A fine pianist, Egon Petri, far too long absent from London, played Busoni's arrangement of Liszt's Rhapsody Espagnole with tremendous effect and terrific brilliancy. It proved a complete *tour-de-force*, and unquestionably the greatest performance of the season.

—*London Daily Star*.

A remarkable performance of Liszt's A major Concerto. It was a feat of virtuosity and the absolute quintessence of pianoforte technique.

—*London Daily News*.

If a few more pianists played Liszt like Egon Petri plays him, there would be less nonsense talked about the superficiality and meretriciousness of that great musical thinker. A marvelous performance of the Six Paganini Studies, making the poetry and the meaning of each and all as clear as daylight. All were presented exactly, one felt, as Liszt himself must have presented them.

—*London Post*.

A pianist of the highest rank, a finished virtuoso, a musician of rare intelligence.

—*L'Intransigeant*, Paris.

Displayed an astounding knowledge and an accuracy which takes his audience completely by storm.

—*Courrier Musicale*, Paris.

Noble musicianship, fullness of tone, ripeness of conception, great, solid science and disdain of all false effects of virtuosity.

—*Les Debats*, Paris.

A triumphant success with Bach and Liszt. He disclosed the brilliant lyric of Liszt magnificently and obtained unheard-of and undreamed-of, tonal effects.

—*Le Figaro*, Paris.

We stress the name of Petri, who, from the school of Busoni, displays an overpowering technique, mastery and consciousness, and with these a pure musical feeling, an exalted taste and an interesting manner of expression.

—*La Presse*, Paris.

IN AMERICA SEASON 1931-32

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Ronald Murat's Activities

On November 14, Ronald Murat was soloist with the Westchester Symphony Orchestra in the Mt. Kisco Legion Hall, playing the Mozart D major concerto. Commenting on the event, the North Westchester Times said: "Ronald Murat is destined to reach great heights as an exponent of his art. His playing of the Mozart concerto



RONALD MURAT

in D, with the difficult cadenzas by Joachim, was marked by fluent technique, a superb bowing and a sweet tone." The Recorder commented: "Ronald Murat showed mastery of the bow and violin. His fingers were nimble, his timing excellent. There was inspiration in his music, the inspiration of tonal beauty, mellowness and technique."

On December 8 he gave a sonata recital with Marguerite Valentine, pianist, in the Barbizon-Plaza. The program was rather unusual as it consisted of the Schumann A minor and the Bach B minor sonatas, both works of great beauty and inspiration. They also performed, believed to be the first time, an interesting sonata of Szymanowski, which was well received. Whenever they have played it since, a repetition has been demanded.

Commenting on the Barbizon-Plaza concert, the Evening Sun said: "Mr. Murat and Miss Valentine showed obvious sympathy with the purpose of their entertain-

ment which turned out to be one of many pleasure-giving assets. The spirit of their ensemble was excellent and so was its balance. The two players gave evidence of fine musicianship and they were successful in suggesting ease and experience in ensemble performance."

Owing to the success of this program Mr. Murat and Miss Valentine have prepared a series of similar programs of much variety: classic, modern, miscellaneous and educational.

On December 21 in Town Hall the Dessoff Choir gave the first performance of one of the two settings Mr. Murat made of the Psalms of King David, the New York Post calling it "a fervent religious entreaty." Both anthems have just been published in the Octave Series of Edwin F. Kalmus.

The Murat Quartet is scheduled for an appearance before the Contemporary Arts of New York. Besides concert work, competition and conducting, Mr. Murat is devoting a great amount of time to educational activities. He is a member of the violin faculty of the Institute of Musical Art of the Juilliard School of Music, and is also in charge of the ensemble and theory classes at the Heckscher Foundation. He has an extensive private class, including pupils of violin, composition and ensemble.

At the Heckscher Foundation Mr. Murat recently performed the Mozart quintet in G minor, and on March 1 his class performed in public the Mendelssohn octet. Among his private pupils are two Bamberger scholarship holders and two Music Week Contest gold medal winners, and for a special course he has a quartet class made up entirely of advanced pupils; assisting at the cello desk is Otto van Koppenhagen of the New York Philharmonic Orchestra. This quartet gave a successful concert on February 8, at which they performed the Haydn quartet in C minor and the Beethoven op. 18, No. 1, in F major. As a result of this appearance they were asked to play three times during the spring and summer.

The Bohemians' Program

The seventh regular meeting of The Bohemians for this season will be held at the Harvard Club on the evening of April 6. A program will be given by Hans Clemens, tenor; Aurelio Giorni and Kurt Ruhrseitz, piano; and the New York String Quartet. A string quartet by Sandor Harmati will open the program. Mr. Harmati was for a while conductor of the Omaha

Symphony Orchestra, but was forced to resign from that position on account of illness. The final number on the program is a quintet for piano and strings by Aurelio Giorni. Between these two numbers there is a group of German Lieder.

German Opera Concludes Tour

The German Grand Opera Company concluded its third American tour on Saturday evening, March 21, with a dinner at the Hotel Wellington, given by members of the company in honor of J. J. Vincent, managing director.

Dr. Max von Schillings, principal conductor, presented a gold watch to Mr. Vincent on behalf of the company, expressing the thanks of the personnel for his efficient management during the tour. Other speakers were: Johanna Gadschi, guest artist of the company; Mr. Vincent, and Ben H. Atwell, press representative who prepared the way for the company's journey from coast to coast.

Mr. Vincent thanked the company for its cooperation, adding that the tour would have failed but for their loyalty.

"We open and we close with Goetterdaemmerung," said Dr. Schillings in German, "a fitting allegory of achievement and glory." The company began its tour with the final opera of the Wagnerian Ring in Washington, January 5, and concluded its New York engagement of a week in Mecca Temple, New York, with the same opera.

Although a fourth American tour is probable, this has not yet been decided upon. Most of the company returned to Germany on the S. S. President Harding, sailing from New York March 25. Mme. Gadschi and Dr. Schillings will remain in New York temporarily.

The 150 members of the company travelled more than 9,000 miles, achieving an artistic success in spite of a countrywide depression and a counter propaganda emanating from certain powerful interests averse to any activity by the visiting Germans. Mr. Atwell hinted at this opposition in his address, and added that, by the powerful energy of Mr. Vincent he has combatted this. This journey cost the company \$45,000 in transportation charges, and an additional \$1,000 a day for maintenance. Mr. Vincent said his payroll was \$30,000 a week.

The company returned to New York on March 8 and began a week of German opera in Mecca Temple on March 16. In this week the following operas were presented, conducted by Dr. Schillings and Hans Blechschmidt: Wagner's Tristan and Isolde, Der Fliegende Hollaender, Das Rheingold, Die Walkure, Siegfried and Goetterdaemmerung, and Eugen d'Albert's Tiedland. Der Fliegende Hollaender was repeated Saturday afternoon, substituted for Mozart's Don Juan, previously announced. L.

Cincinnati May Music Festival Plans

The twenty-ninth biennial May Music Festival in Cincinnati, Ohio, will take place on May 5, 6, 7, 8 and 9. There will be six concerts, four evening and two matinees. The Festival will open on Tuesday evening, May 5, with a performance of the Brahms Requiem in memory of Frank van der Stucken, for many years musical director of the festival, to be followed by Mendelssohn's Hymn of Praise. On the second night Bach's secular cantata Phoebus and Pan, will be sung, followed by Mahler's eighth symphony, the so-called Symphony of a Thousand. Thursday afternoon will be a matinee concert, the program of which will comprise the second act of Mozart's Marriage of Figaro and the first act of Wagner's Tannhauser, both sung in concert form. Friday evening, Pierne's The Children's Crusade will be given, with a chorus of 800 children from the public schools. The Saturday afternoon program will include the Magnificat of Kaminski, and in the evening the Festival will close with the Sea Drift, by Delius, and Honegger's symphonic psalm, King David.

Eugene Goossens will conduct the festival. He was elected to that post last fall when Frederick Stock found it necessary to relinquish the position, due to his work in Chicago. Goossens also comes to Cincinnati next season as conductor of the symphony orchestra.

Among the soloists will be two who are coming from England to make their American debuts at this festival. They are Walter Widdop, regarded by many as the foremost tenor in the British Isles, and Muriel Brunskill, a leading contralto. Other soloists will be Editha Fleischer, Grete Stueckgold, Jeannette Vreeland, Eleanor Reynolds, Coe Glade, Dan Gridley, Fraser Gange, Herbert Gould and Guy Harris.

The May Festival Chorus numbers 365 voices. For the Mahler symphony a second chorus has been organized at the Conservatory of Music, and 275 choir boys will also be employed. The Cincinnati Symphony Orchestra will be augmented to 125 players. In all, a total of 1,800 vocalists, orchestral players and soloists will participate in the programs.

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Hempel Engaged for New Waldorf

Frieda Hempel, noted soprano, who will sing from coast to coast during the season of 1931 and 1932,



FRIEDA HEMPEL

will be one of the first artists to appear at the new Waldorf Astoria in the grand ballroom. The New York Diet Kitchen Association announces they have engaged Miss Hempel for their annual morning concert, which is to be

given at eleven o'clock on December 12, 1931.

It is announced by Betty Tillotson, Miss Hempel's manager, that she will open her season in New York, after which she will immediately go to the Middle West, starting her tour at Ripon, Wis. She will sing in the principal cities of the United States, and many of the leading cities of Canada.

Miss Hempel will fulfill several engagements this spring, and will spend part of the summer in Europe.

Madge Daniell Artists Active

Helen Arden, soprano, and Harry Shields, tenor, have just returned from a very successful three weeks' engagement at the Kit Kat Club, Montreal, Can., where they were a special feature. They also played the United Theaters in Montreal in their singing and dancing act.

Alex Kestenbaum, tenor, played the part of Don Luis at The Playhouse for the Henry Street Settlement on March 6, 7 and 8. Frieda Moss, soprano, was soloist for the Order of Eastern Star at Proctor's Theater Building on February 19 in honor of Grand Matron Reception, and on February 22 for the Washington Memorial Service at Beacon, N. Y.

Anne Pritchard and Boys have been engaged for forty weeks over R.K.O., and opened at the Coliseum recently in a singing and dancing act. Helen Arden and Muriel Johns were soloists for the Knights of Columbus at Park Plaza in Brooklyn, February 12.

Three Madge Daniell artists—Odette Klingmann, coloratura soprano; Joseph Fishman, tenor, and Walter Turnbull, baritone—appeared at a successful concert given by the Choir Club of the Union Reformed Church on February 27.

Miss Daniell's artists are among the busiest in the city and apparently seem to be much in demand in concert, vaudeville and light opera.

Harrisburg Symphony Debut

HARRISBURG, PA.—The recently organized Harrisburg Symphony Orchestra, George King Raudenbush, conductor, made its debut in its home city, March 19, at William Penn Auditorium. Jacques Jolas, pianist, one of the organizers of the orchestra, was the soloist. The "standing room only" sign was hung out early in the evening, and the audience received the program with marked enthusiasm.

Gluck's overture to Iphigenia in Aulis was played first, followed by Schubert's Unfinished Symphony. Mr. Joles then presented the Schumann piano concerto. Other music was by Faure, Dvorak, and Sibelius. The playing of this new organization was of uniform excellence. Mr. Raudenbush led his forces, which included a number of skilled amateurs as well as professionals, with authority and interpretative insight, and Mr. Jolas played the concerto in notable style. The applause which greeted its initial appearance augurs well for the future of the Harrisburg Symphony Orchestra. W.

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1. Egmont Overture Beethoven
2. Death and Transfiguration Strauss
3. Piano concerto E flat Liszt
4. Symphony No. 2, D major Brahms

THRILLING SUCCESS OF CECILE DE HORVATH

Pianiste

"MISS DE HORVATH HAILED AT RECITAL."

(Headline) *Philadelphia Public Ledger*, March 12, 1931

"PIANIST WINS ACCLAIM."

(Headline) *Philadelphia Inquirer*, March 12, 1931

"PIANIST THRILLS LOCAL AUDIENCE."

(Headline) *News and Observer*, Raleigh, North Carolina, Jan. 29, 1931

"This young pianist played a difficult program with an air of authority, a technical fluency and a power which belied her slight figure and her youthful appearance. Splendid interpretations."—*Philadelphia Record*, March 12, 1931.

"A performance shaded from light harmonies to more vigorously colored compositions testified to the facility and artistry of Cecile de Horvath. She was received with a warmth that commanded numerous encore offerings. Marked enthusiasm followed her playing of de Falla's Dance of the Fire Ritual, a naturally effective piece but strenuous and played with unusual ability by this artist. Chopin's B Minor Sonata was excellently interpreted. Chopin's Mazurkas in A flat major and C sharp minor were outstanding, the latter being especially pleasing."—*Philadelphia Public Ledger*, March 12, 1931.

"As a relief and a welcome one, from the customary classic, romantic, modern sequence in program arrangement, Miss de Horvath mixed her grouping, which had the effect at least of giving an air of informality to the recital rather than that of an exhibition of the soloist's ability to be at ease in a graded representation of the various periods of composition. Throughout the exacting program Miss de Horvath revealed a decided facility and a definite musical feeling. In Ravel's Ondine and De Falla's Dance of the Fire Ritual her performances were imaginative as well as sympathetic. Her style seemed likewise well adapted to the compositions which followed. She was cordially received by a large audience."—*Philadelphia Evening Bulletin*, March 12, 1931.



Photo by
Wm. Shewell Ellis
Phila.

"Demonstrated her skill with Chopin's B minor Sonata and scored again with her listeners in the Mazurka in C sharp minor. Her mastery over the keys probably was better emphasized in her playing of 'Arabesques on Blue Danube Waltzes,' by Schulz-Evler. She played several encore numbers in response to the plaudits of the crowd."—*Philadelphia Inquirer*, March 12, 1931.

"Very small, in fact quite 'petite,' gracious in manner, brimful and running over with personal magnetism (a movie star uses a shorter word), this gifted artist had won over her audience even before she struck a note.—Wizard of the keyboard—evokes the loveliest, most sonorous and most brilliant sounds a piano can produce—flaming coruscating brilliance—deep emotion—sounded at times like a harp—one can only rave on about such a fascinating personality."—*News and Observer*, Raleigh, N. C., Jan. 29, 1931.

"While of small stature yet she possesses great strength, vitality, power and real brilliance of execution. So much so that one of our best musicians was heard to say that she simply could make the piano talk. We do not know about that but we do know that she can make a piano thrill to her very touch."—(Editorial) *Ashland, Kentucky, Daily Independent*, Feb. 8, 1931.

LETTERS RECEIVED BY DEMA HARSHBARGER, PRESIDENT OF CIVIC CONCERT SERVICE, INC.

"Wonderful performance last night by de Horvath.

"In appearance she was petite, charming, fascinating. In interpretation she pleased, satisfied, gratified. In performance she was grand and glorious.

"She had not played three minutes until she had her audience in the palm of her hand.

"If I were to quote many expressions from last night's audience in comparison they would reflect on many so called greater and higher classed artists. Our most critical pianists were most profuse with laudations for the artist.

"When she had played her last encore the audience hung on hungering for more."

Sincerely yours,

(Signed) W. C. HORTON, Raleigh, N. C., Jan. 29, 1931.

"An unqualified success. Her program was enthusiastically received, and she scored excellent criticisms in all the leading papers the next day. Her charm and personality have made it a pleasure to work with her as well as contributing to her success."—Franklin Arts Bureau, Philadelphia, March 16, 1931.

"She certainly charmed the Raleigh audience, and after she played the second encore of the last group, some started to leave, but when she came back the third time and took her place at the piano—everybody stood motionless in aisles, at the door, or wherever they happened to be, and the silence, just before she struck the first note and until the last faint echo died away, 'was golden.' It was a glorious concert."

(Signed) CORA BREECE, Raleigh, N. C., Jan. 30, 1931.

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What Casals Thinks of Maurice Eisenberg

The following article is reprinted from the Musical Standard, which printed and translated it from Arthur Dandelot's original as it appeared in the Paris Soir:

"A GREAT NAME IN CELLO, MAURICE EISENBERG

"Pablo Casals pointed out to me a few years ago, a young violoncellist in whom he showed great interest. 'Follow attentively Maurice Eisenberg,' he told me, 'he



PABLO CASALS (RIGHT) AND MAURICE EISENBERG, in the former's home in San Salvador, Spain.

will make a great career.' The future justified this prophecy, for Eisenberg, when one heard him recently as soloist with the Orchestra Lamoureux, was as greatly acclaimed as with the great orchestras of Berlin, Vienna, London, Prague, Budapest, Brussels and Amsterdam. Rarely has a young virtuoso established so quickly his reputation, and in this way he has recently been appointed professor of cello at the Ecole Normale de Musique of Paris.

"Born in Königsberg, Germany, in 1902, of Polish-Russian parents, Eisenberg be-

Russian Orchestra Issues Shares

LENINGRAD. — The Sovietphilharmonic of Leningrad and Moscow, commonly known as the Söfil, is issuing a number of new shares to increase its capital. The orchestra will then be enabled to give concerts not only in the afore-mentioned cities but also in the provinces. It is also giving regular concerts for children at the House of Juvenile Education, every one of which is attended by three to four thousand children. P.

came associated with music by singing in the choirs of the different synagogues of various cities of Germany and America in which his father was cantor. At eleven years of age, the child began the study of the violin, but the cello appealed more to him, and after two years of work upon the violin, he finally consecrated himself to the study of the cello. Baltimore possessed the famous Peabody Conservatory of Music and it was there that Eisenberg received his first musical education, winning many prizes and scholarships. At fifteen years of age, he entered the Philadelphia Orchestra under the direction of Stokowski, and a short while later became solo-violoncellist with the New York Symphony Orchestra, under Walter Damrosch. It was then that Casals, during a tournée, heard Eisenberg and offered to advise him.

"Leaving a splendid situation already acquired, the boy went to Leipzig to study with Prof. Julius Klengel, and then to the Berlin Hochschule, where he worked with Prof. Hugo Becker. But it was above all else the method of Casals that the young artist wished to acquire, and for this he came to Diram Alexanian at the Ecole Normale de Musique in Paris, profiting at the same time by the courses in counterpoint and composition of the famous Nadia Boulanger.

"In 1926 Eisenberg was heard in a first recital, the success of which was repeated

in all the European capitals. Whenever he is free, the young artist spends long periods of his time in Barcelona with Pablo Casals, who protects him fraternally with his precious advice and counsels. Fortified by such a background, encouraged by such a master, Eisenberg sees opening before him the doors of the societies the most inaccessible, and his art is of such perfection, such depth, charm and refinement of style, and produces such a great impression that he is considered, since his first appearance, as one of the most remarkable violoncellists of our time."

Raab Back in Chicago

Alexander Raab has just returned to Chicago, after an exceptionally fine season in California, where he held big piano classes in Los Angeles and San Francisco. Among his pupils there were many leading teachers. Upon his return to the Chicago



De Guelde photo

ALEXANDER RAAB

Musical College, Mr. Raab found a large class awaiting him, and to a representative of the MUSICAL COURIER, the eminent Hungarian pianist stated that he was very much touched by the reception given him by his pupils.

Mr. Raab, who holds a prominent place among contemporary pianists, has long been recognized as one of the leading pedagogs and virtuosos in this country. A pupil of Leschetizky, Alexander Raab was well known in Europe before he settled in America, and won many triumphs in Germany, Austria, France and England in recital and as soloist with the principal orchestras. As soloist with the great orchestras of

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this country Mr. Raab has won enviable successes.

As a teacher Mr. Raab possesses that rare combination of tremendous individual force and patient and kindly understanding of the difficulties of others. He imbues his pupils with an extraordinary sense of artistic ideals, while he at the same time develops in them the necessary technical ability.

While at the Chicago Musical College, Mr. Raab will not only give private lessons but he will also hold classes in technic and "How to Study." In these classes he will expound the most modern principles in piano playing and will explain fully how to correct faulty methods which have already been acquired. He will teach particularly the natural laws in all the phases of piano technic. A part of each class period will be used for questions to be answered by Mr. Raab, who will also have classes in repertory and interpretation for teachers.

As heretofore, Alexander Raab, who is a guest teacher at the Chicago Musical College, will have all his time taken. He will return to California in September, until which time he will be found at the Chicago Musical College.

Ralph Wolfe Scores in Richmond Concert

After Ralph Wolfe's recent piano concert appearance in Richmond, Va., the Richmond Times-Dispatch spoke of him in the following terms:

"After an absence of just about three years, Ralph Wolfe returned to us last night, and gave a recital of music for piano in the Woman's Club Auditorium. . . . The quite large audience that heard Mr. Wolfe showed by attention and applause that it appreciated the fact that it was listening to a real artistic achievement. Everybody was obviously interested in the scope of Mr. Wolfe's development since he was here last, and by the time the concert was over it was obvious that everybody found even more than they had hoped for.

"When Ralph Wolfe played here in 1928 his playing was characterized by extreme care for beauty of tone and perfection of phrasing, with indications of coming breadth in his interpretations. That breadth has come very perceptibly, and now, added to the delicacy of touch and sensitiveness to musical values, there are vigor and abandon, and a mastery that projects what is played compellingly and convincingly. Mr. Wolfe chose for himself some difficult tasks last night, and succeeded in accomplishing them through intelligence and sensitive musical taste. . . . His superb technic and vigor of interpretation in the Brahms made one almost forget the monotony of tonality that the variation form necessitates.

"Mr. Wolfe allowed himself not as much opportunity as one might wish to show his powers in the more tender and deep feelings, but the style with which he did the noble music of his program and the imagination and originality with which he did the more fanciful music, marked him as an artist of outstanding powers."

New Music by Chadwick

Three pieces by George Whitefield Chadwick, director emeritus of the New England Conservatory of Music, had their first hearing at a concert by the Conservatory Orchestra, Wallace Goodrich, conductor, in Jordan Hall, on March 20. One is an Overture Mignonne, which, though light in style, contains some rather elaborate orchestration. The second has the manner of an old folk song, whence its name Canzone Vecchia. A third work, Fuga Giocosa, is a reminder to the composer of the frolic fugues which he used to do when a student at Leipzig more than fifty years ago, these usually based on decidedly humorous motives.

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LONDON—*Sunday Times*, March 15, 1931

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COLOGNE—*Cologne Gazette*, Feb. 22, 1931

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A Violinist Who Became an Operatic Singer

Barre-Hill, in Exclusive Interview With the MUSICAL COURIER, Says That Chicago Civic Opera Management Does a Great Deal for Young American Singers—He Gives All Credit to Mary Garden for His Success in Pelleas—A Young Man Who Believes in Giving Just Due to Everybody and Is Very Shy About His Own Accomplishments

By Rene Devries

On a misty March day, Barre-Hill and his good friend, Paul Louis, walked into the offices of the MUSICAL COURIER in Chicago. Upon being congratulated on having been re-engaged for next season by the Chicago Opera, Barre-Hill said, "The management of the Chicago Opera is, in my mind, the first major organization to open its portals to American artists and to help young singers. As far as I am concerned, everybody connected with the opera has been wonderful to me; above all, Mary Garden."

"Sit down gentlemen. As long as you are here now, Barre-Hill, you might answer a few pertinent questions which we had in mind to ask you for some time and which we feel sure would interest our readers. First of all, how old were you when you began studying music?"

"Eight years old," was the quick answer, "but I studied the violin at that time—an instrument I played for ten years. I was concertmaster in an orchestra in Michigan, and many singers of today sang while I played with the orchestra."

"That is news to us. Therefore, you intended to make a career as a violinist?"

"Quite right, but at the age of seventeen, a friend of mine discovered that I had a voice, so after three years' study I was able to make my debut at Kimball Hall in Chicago. That was in 1926, and I remember that Edward Moore, critic on the Chicago Tribune wrote then the baritone white hope. Soon afterwards I made my debut in grand opera, singing with the Cincinnati Opera and making several guest appearances with the American Opera. In 1928 I made my debut with the Chicago Civic Opera with which organization I have since remained."

"With whom did you study voice?"

"While at the University of Michigan, my teacher was Theodore Harrison."

"And grand opera?"

"I learned Escamillo with Herman Devries and sang the role in French—a language I had studied at the University of Michigan, where I also took courses in German and Italian, so I may say that my elementary courses were all taken in America. However, I went to Europe five times—the first time to sing in concert throughout England and Wales. My second trip was to coach with Nadia Boulanger in Paris; my third visit to Europe was for the object of coaching with Richard Barthelmy in Monte Carlo. You know he was the coach of Garden, Caruso, Ruffo and several others. Last summer I went to Europe in order to coach Pelleas with Mary Garden."

"So Mary Garden coached you? We did not know she gave lessons."

"You probably did not know either that

Garden has made careers for more young artists than I could name at this time."

Right then we interrupted Barre-Hill and stated "yes, and she has wrecked a few, too." Barre-Hill and his friend were seen

course, all this is said without malice. It takes a great artist to make a career possible—likewise only a person of talent can destroy some mediocrities."

This explanation seemed to appease the



BARRE-HILL

blushing to the roots of their hair. That parenthesis of ours evidently did not meet with their approval, so we continued "of

gentlemen, and Barre-Hill further stated "you can never say enough about Garden. She has been an inspiration to me. When I first arrived in Monte Carlo she told me; 'Now, we will see what you can do with the role of Pelleas. You have the voice that both Debussy and I have looked for in this role. The part ought to suit you like the proverbial glove. I am going to coach you, but you must use your brains. How old are you Barre-Hill?' 'Twenty-four,' I answered. 'How I wish I had your age, your voice, and my brains, then I would own the world.' Throughout the summer I studied with Miss Garden and after my appearance in Chicago, she said to me 'Barre-Hill, you are the best Pelleas I have ever had as vis-à-vis to my Melisande.' 'The credit is yours, Miss Garden,' I said, 'you took care of every detail—costuming, wig, make-up. I would have been a poor fool if I had not made good.'"

"Do you believe that it pays to run pictures in musical papers," was our next question.

"It most certainly does, as far as the MUSICAL COURIER is concerned. It goes all over the world. Two months ago you published my picture taken last summer in Monte Carlo. Four weeks later I received a letter from an 'autograph hound' from Germany, who wrote 'I saw your picture in the MUSICAL COURIER. Will you please send me the same kodak signed?' Of course, I did. That's what I call quick returns."

"Tell me, candidly, do you prefer to sing in concert rather than in opera?"

"Not at all. I like to sing certain roles in opera very much, such as Pelleas, which of all the roles I have ever sung is the one I like best. Then, I do not dislike Escamillo in Carmen either, and though Silvio in Pagliacci may not be looked upon as a star role, I am always glad to sing it. Speaking about opera,—there we sing what is in the book. In concert, however, we think of what will please our audience and that's how we build our programs. In opera there is no connection between singer and audience. In concert, there is a direct and immediate contact."

"What school do you prefer?"

"For publication, I should say English or American, but truly French is my predilection, though there are many roles in the German and Italian repertory that I hope to sing some day. In concert, all good songs for baritones are those that I like to sing to my audiences. By the way, right here, you might say that probably Mary Garden and I are the only ones who sing in concert, songs by Hamilton Forrest, who, I hope will some day write another opera and give a better role in it to the baritone than the one in Camille. I like that part, nevertheless. I wish when the muse will again visit Forrest he will give the baritone a little more to do."

Then the two six-footers left us wondering if Forrest were not already busy writing an opera with title roles for an American baritone and an American soprano.

Walter Spry to Teach at Columbia School This Summer

Walter Spry will teach next summer at the Columbia School of Music in Chicago during the term from June 29 to August 1. For the past six years Mr. Spry has held a summer class at Alabama College and made many friends in the south. Several of his students, both from the north and the south, have requested him to hold his class this summer in Chicago.

Among Mr. Spry's most gifted pupils there are several who are now independent artists, achieving reputations as concert pianists. Among these are Margaret Farr, who has appeared three times with the Chicago Symphony Orchestra under Frederick Stock, and Howard Feiges, who is giving concerts in various parts of the Middle West with extraordinary success. Among the recent additions to Mr. Spry's piano class is Eulalia Herrmann, who gave splendid account of herself in the D minor concerto of MacDowell at the MacDowell Club in Evanston, Ill., recently.

This season Mr. Spry is giving a course of thirty lectures on subjects relative to piano study, before the Teachers Training class at the Columbia School of Music. The subject for the class on March 23 was Transcriptions, and the illustrations given by Margaret Farr were from the operas of Richard Wagner.

Little Opera Company in Bartered Bride

On March 23, at the Heckscher Theater, the Little Opera Company started a week's run of an English version of Smetana's Bartered Bride. This representative Bohemian opera, picturesquely mounted, and spiritedly conducted by William J. Reddick, received a most commendable performance. Patricia O'Connell, as Marinka, the bride, was charming in appearance, and her singing and acting were praiseworthy. Robert Betts made a romantic Jenik and voiced the part in commendable fashion. Wells Clary was truly comical as the marriage broker and Karl Zimnoch was equally so in the role of the simpleton, Wenzel. The remaining parts were in capable hands. The difficult overture, a gem in the domain of light opera, was played with clarity, precision, excellent tonal quality and much spirit under the experienced and sympathetic guidance of Mr. Reddick.

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BEFORE THE NEW YORK PUBLIC

MARCH 23

Elsie Luker

The Barbizon-Plaza was crowded with a distinguished audience when Elsie Luker, a young contralto, was heard in her first recital here. Formerly a pianist of marked ability, Miss Luker turned her efforts toward singing not so long ago and has since been under the tutelage of Nevada Van der Veer.

One was at once impressed with the poise and savoir faire of the newcomer, who made a very promising impression. First of all she has excellent musicianship and a fluent knowledge of languages which surpasses that of many another more experienced singer. Her voice is of most agreeable quality, warm and resonant, and she uses it with taste. It is well produced, with gratifying ease and freedom. If she forced once or twice, it was due, no doubt to nervousness. This, however, she overcame not far along in the program and then she was complete mistress of herself. Miss Luker's choice of program was good, including Beethoven, Wolff and Jensen, some charming French numbers and a group of English, prominent among which was a gem of a song, Your Eyes, by her brother, Frank Luker of Boston, and Here in the High Hills, by Lily Strickland.

The audience, a most cordial one, demanded the repetition of several numbers and one or two extras. Stuart Wille furnished sympathetic accompaniments. Future appearances by Miss Luker will be awaited with interest.

Laura Tappen Safford

In the evening at Town Hall, a recital of unusual merit was given by Laura Tappen Safford before a fair sized attendance who seemingly enjoyed every moment of her singing. Beginning her program with Spanish songs by Alvarez, De Falla, Mortet and Valverde, she continued with numbers by Debussy, Ropartz, Respighi, Mendelssohn, Schumann, Grieg, Strauss, Franz, Wolf, Brahms, Mednikoff, Rachmaninoff, Salter and concluded with The Flame by C. L. Safford. In her singing this talented vocalist displayed a rich contralto voice of good volume and wide range, which she used with taste and

intelligence. Her diction in the various languages was distinct and her interpretations sincere. Mrs. Safford has the fundamentals for a brilliant career. Charles L. Safford presided at the piano and furnished excellent accompaniments for the singer.

MARCH 24

Walter Damrosch Lecture

In the afternoon, at Town Hall, Walter Damrosch completed his present series of lecture recitals on the Wagner operas with a vivid exposition of Parsifal. There was a large audience and it was evident that everyone received pleasure as well as instruction from the lecturer's illuminating remarks. It is scarcely necessary at this time to describe the method employed by Dr. Damrosch in clarifying the complicated Wagner scores. It merely remains to be said that the audience stood at the end of the recital in honor of Dr. Damrosch, vigorously applauding him, and that Dr. Damrosch spoke a few words of appreciation.

Musical Art Quartet

Two novelties marked the season's final program of the Musical Art Quartet. Ernest Schelling's Tarantella and Josef Suk's Meditation, op. 35, were given their first New York performance. A sold-out house greeted the distinguished musical foursome, as at all their previous concerts this winter. The rest of the program consisted of a Haydn quartet and a concerto for piano, violin and string quartet, by Chausson. In the last named work Harry Kaufman presided at the piano and Sascha Jacobsen was the solo violinist.

Schelling's Tarantella is an attractive and spirited piece of writing, exceedingly well scored for the four stringed instruments. It was all over in a little over a minute, but it made such an impression that it had to be repeated. The Suk number (Josef Suk was a member of the once famous Bohemian Quartet) is a serious and melodious composition, based on an old Bohemian choral. It has three distinct episodes—an introductory part, a rousing climax and a quiet coda in the style of an anthem. Harmonically and instrumentally it is a very

worthwhile contribution to the chamber music literature.

Chausson's concerto received a splendid performance, Mr. Kaufman contributing a piano part that bespoke the master of ensemble playing. The pianist, a member of the faculty of the Curtis Institute of Philadelphia, is best known as a master accompanist; but his playing on this occasion made one wish that he might appear more often as a soloist. Technically and tonally his playing was of a high order.

All the numbers were given by the quartet with customary richness of tone, immaculate attack and phrasing and technical skill. Four concerts, again in Town Hall, are promised for next season.

MARCH 25

Schola Cantorum

Featuring old choral music, the Schola Cantorum, Hugh Ross conductor, gave its last subscription concert of the season at Carnegie Hall.

Beginning numbers appropriate to Passion Week and Eastertide, the program offered Motets (sixteenth and seventeenth centuries) and a later work, Egon Wellesz's Aus Dem Angelus Silesius, Scarlatti's Alleluia was so effectively sung that it had to be repeated. The opening group was by English, Italian, German and French composers.

Among the other featured works were motets and arias by Bach, with trumpet obligatos; David's Lament for Absalom (seventeenth century) and Jugo-Slavic folk songs not heard here before.

Herbert Gould was the excellent bass soloist in the David Lament, and in five of the Jugo-Slavic songs.

The exemplary chorus, under the inspiring beat of its masterful conductor, sang with all the finish, beautiful tone quality and precision that have won for this organization its exalted place in the choral field of today. A large audience gave every evidence of appreciation.

Norman J. Carey

In the evening at Steinway Hall, a capacity attendance gathered to hear Norman J. Carey, Irish-American baritone, give his annual New York recital. Beginning his program with a group of English songs, he continued with compositions by Norris, Schubert, Schumann, Gluck-Brahms, Moszkowski, Silberta, Watts, Adams, Dobson and concluded with Irish songs. Mr. Carey

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was in excellent voice, and his baritone of good quality and wide range rang out clean and clear. This vocalist achieved some unusually effective pianissimos, and his diction in the German songs was exceptionally good. He was heartily received by his interested listeners and responded with encores. Augustine Norris provided excellent accompaniments for the singer.

MARCH 26

Effe Kalisz

An enthusiastic audience which filled Town Hall, Thursday evening, March 26, listened enraptured to an experienced and accomplished piano virtuoso, Effe Kalisz, at her New York recital. She has a winning personality, and a pale interesting face surrounded by an abundance of dark hair. Mme. Kalisz commenced her program with the Beethoven Sonata in E flat, which she played with spirit and sympathetic understanding. She continued her program with an effectively brilliant and authentic performance of Schumann's Etudes Symphoniques. Mme. Kalisz played a Sonata No. 3, Opus 18, by Alexandrow, new to American audiences. Her fiery rendition of this composition pleased her listeners. Included in her program were works by Scriabine, Ireland, Prokofieff, Rachmaninoff, de Falla, Debussy, Rossini-Respighi and Chopin, all of which were played with fine artistry. Three encores were necessary before her audience was satisfied.

Philharmonic-Symphony

This Thursday evening concert presented the Gluck overture, Iphigenia in Aulis; Brahms' third symphony, in F; Introduction and Allegro, for strings, opus 47, by Elgar; and the second Daphnis and Chloe Suite, by Ravel.

Toscanini achieved a triumph in program making with the foregoing scheme. It affords (Continued on page 20)

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Before the New York Public

(Continued from page 19)

forded fine contrasts in mood and style, as well as in historical periods, what with Gluck as a classical beginning, and Ravel as a brilliant modern finale.

The conductor's superb control, exalted musicianship, and fastidious taste and temperament, were in abundant evidence, and the result was a series of performances which afforded continued and mounting delight to the houseful of listeners. They applauded the leader and his men to the echo.



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Steinway Piano

For some, the noble and feeling Brahms presentation marked the high spot of the concert; for others, the acme of pleasure came with the graceful, colorful, and spirited delivery of the delicious music by Ravel.

Elgar's composition was new in the Philharmonic repertoire. It is a well made score, melodious, serious, but of distinctly old fashioned content and workmanship. Repetitions of the program took place on Friday afternoon and Saturday evening.

Una Fairweather

A very unusual program was heard in the Barbizon-Plaza concert hall, on this evening, when Una Fairweather, soprano, presented a program of ancient and ultra modern compositions. The list comprised Bella Porta, Falconieri; Hymn to Apollo, Third Century; Racconto della morte di Euridice, Monteverde; five Schoenberg sketches; five von Webern sketches and shorter numbers by Malipiero, Prokofieff and de Falla. The last named was substituted by an unnamed composer.

It is understood that Miss Fairweather, who has toured Europe extensively, has studied with von Webern and, therefore, it is not surprising that she should have given the songs of the moderns with a rare understanding. It is no secret that such writers as Schoenberg and von Webern are difficult to grasp and communicate, both from the standpoint of technical intricacies and tenuousness of ideas. However, they offered a surprisingly easy and interesting medium for the artist. Her voice seemed to be even better fitted to their lieder than was manifest at times in the earlier songs.

However, she made a fine delineation between the classic and modern schools. Miss Fairweather has a keen sense of the dra-

matic, a fact readily noticeable in the German groups. She had to repeat the von Webern numbers, and at the end of the program repeated the first classics. Coupled with her intelligence and obvious sincerity is a pleasing personality which radiates culture. Music lovers should be grateful to her for her ability to sing the moderns so admirably and, furthermore, for introducing much unfamiliar material.

A fashionable audience attended, and greeted the artist cordially.

MARCH 27

Gena Branscombe

Donating her talents and personal services for the benefit of the Society for Women's Work and the Congregational Home, Gena Branscombe, assisted by vocal soloists and instrumentalists, gave a concert of her own compositions at the Broadway Tabernacle. An audience which completely filled Pilgrim Hall paid homage to the gifted American composer.

The assisting artists included the double quartet of the church, the Philomela Women's Chorus (Etta Hamilton Morris, conductor) and a Symphonic Ensemble of instrumentalists. The program showed Miss Branscombe in all her well-known versatility—as a composer of charming ballads, songs of deep purpose and large choral works with instrumental background, and as a vigorous and commanding conductor—not to mention her faultless piano accompaniments.

Three works of larger dimensions were offered: Procession from the Quebec Suite, a cantata, The Dancer of Fjaard and two scenes from the Pilgrims of Destiny. It was in these works that Miss Branscombe showed her true stature as a composer. Expert instrumentation, faultless voice leading, contrapuntal mastery and a choice of thematic material that is appropriately dignified, stately and at all times genuinely melodious characterize all three. Especially arresting is Procession, written in modern idiom, but eschewing the cacophony which is so prevalent today. It is scored for chamber orchestra and solo tenor, and depicts, in realistic fashion, a martial episode out of the early history of Quebec. A stirring march gives way to a lilting three-quarter movement, and the composition ends in a Te Deum, sung by the tenor. In the latter there is attractive use of the ancient modes.

In the shorter songs the composer ran the entire gamut, from ingratiating ballads to songs of deepest import. In all the accompaniments, most artistically played by Miss Branscombe, were models of appropriate atmosphere and harmonization.

The soloists, Anne Dorothy Baughman, soprano; Foster House, tenor; Etta Hamilton Morris, soprano; Florence Tooker, alto; Margaret Keyes, alto; Jetson Ryder, baritone, all did full justice to the Branscombe muse.

With few exceptions, the texts to the various numbers are by the composer, and they show her as possessing an exceptional literary talent. Enthusiasm prevailed, and a number of encores (by Miss Branscombe) were added to the program.

MARCH 28

Audray Roslyn

Bach, Schumann and Chopin were the principal composers chosen by Audray Roslyn for her recital at Town Hall. The pianist demonstrated that she was so well equipped technically that she had adequate facility for unhampered interpretation. The inspiring dignity of the Bach Partita in C minor was duly impressive as presented by Miss Roslyn. The more intimate Schumann sonata in G minor brought the pianist a little closer to her audience than the formal Bach number. In it her beautiful singing tone emphasized the lovely Schumann themes. But not only does Miss Roslyn excel in delicate, poetical music; she has also plenty of power and fullness of tone for the stronger passages, which she plays with clearness and authority. Her performance of the Chopin Fantasia also struck a responsive note of sympathy with the audience. Rachmaninoff's adaptation of the Kreisler Leibesfreud concluded the formal program. Several unhackneyed numbers were given as encores.

MARCH 29

Barbizon Musicale

A program was given in the afternoon at The Barbizon by Robert Norton, baritone; Wotan Zoellner, violinist; and Charles King, pianist. This was the nineteenth concert in the Young American Artists' Series, which is sponsored by the National Music League.

Manhattan Symphony

Henry Hadley's Manhattan Symphony Orchestra introduced a jazz novelty on its Sunday evening concert at Carnegie Hall. The new composition, Kaleidoscope, a piano concerto, was played with the orchestra by the Mexican composer, Emil Valazco.

Like the other pieces of its kind, the concerto is attractively orchestrated, as far as

muted trumpets, sliding trombones, saxophones, percussion traps, E flat clarinets, etc., can be attractive to a cultivated musical audience. Thematically and rhythmically Kaleidoscope is good jazz. The composer proved to be a very well equipped pianist.

Gina Pinnera, of the opulent soprano voice, sang the big aria from Ernani with all the wealth and beauty of voice and admirable phrasing for which she is known. She was cordially received.

The purely orchestral numbers were Tchaikowsky's Pathetic Symphony and Liszt's Second Hungarian Rhapsody.

New York Matinee Musicale

The New York Matinee Musicale, Rosalie Heller Klein, president, presented members of the club in concert at the Hotel Ambassador on Sunday afternoon. Those taking part in the program were the Beaux Arts String Quartet, Hilda Brady Jones, soprano; Marvine Green, Anca Seidlova, Stuart Ross and Berthe Van den Berg, pianists; Josef Gingold, violinist, and the Oriana Quartet.

Philharmonic-Symphony

The Sunday afternoon concert at Carnegie Hall brought a repetition of the programs given earlier in the week. A large audience was in attendance.

Mila Wellerson

In the afternoon at Town Hall, Mila Wellerson, winner of the Walter W. Naumburg Musical Foundation prize, gave a cello recital before a good sized audience, who seemingly enjoyed every moment of her playing. Beginning her program with Pieces en concert (Couperin), she continued with numbers by Boccherini, Bach, Stojowski, Ravel, and concluded with Jeral's Zigeunertanz. In her playing, Miss Wellerson displayed a fine tone, good technique and genuine musical taste. Pierre Luboschutz played his familiar faultless accompaniments.

St. Matthew Passion Given in Newark

Robert M. Crawford, Juilliard Graduate, Conducts Fine Performance of Bach Work

NEWARK, N. J.—The Newark Music Foundation presented a performance of Bach's St. Matthew Passion in the Mutual Benefit Auditorium on the evening of March 26. Choral organizations taking part included the Foundation's chorus, the Oratorio Society of Elizabeth, N. J., the Bach Singers' Club of New York and the Barringer High School Glee Club. The soloists were: Mildred Reed, soprano; Florence Johnson, contralto; Arthur Kraft, tenor; and Herbert Gould, bass. Solo passages were also sung by Beatrice Bingham, Louise B. Stein and Betty Ehrhart, sopranos; and E. Llewellyn Robert, Hunter Kranz and Frank S. Bruce, baritones, James Phillipson, organist, Arthur Peterson, pianist, and an orchestra of thirty from the Symphony Orchestra of Newark assisted the singers.

The conductor was Robert M. Crawford, a graduate of the Juilliard School of Music, New York. Mr. Crawford did not present the Bach work in its entirety, but such cuts as he made were carefully considered so as not to take away from the general effectiveness. Mr. Crawford's conducting brought forth both the magnificent massed effects and the contrapuntal subtleties of the music. He is patently a lover of Bach, and interprets the scores with that confidence that comes from knowledge and appreciation of the Bach tradition. The soloists, one and all, sang their various roles with tonal beauty and effectiveness, and won the hearty approval of the audience.

Saint Cecilia Club's Twenty-Fifth Anniversary Concert

Victor Harris will conduct the second concert for this season of the Saint Cecilia Club, at Town Hall, on Tuesday evening, April 7. This will be in the nature of a Silver Anniversary, as the club was organized in its present form on April 6, 1906. Mr. Harris has been its only conductor during these twenty-five years.

The program will consist entirely of compositions written for the club, many of them receiving their first performance on this occasion. All the works, with the exception of a group of a capella pieces, will be accompanied by an orchestra of forty selected from members of the New York Philharmonic-Symphony. The assisting soloists will be Frederic Baer, baritone, and Dan Gridley, tenor.

Fritz Reiner to Sail

Fritz Reiner will sail for Europe on April 25 and will conduct two concerts in Naples on May 14 and 17. Following this engagement he will conduct two concerts at La Scala in Milan, the end of May. On his return to this country he will direct the New York Philharmonic at the Stadium for two weeks, starting on July 28.

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Marianne Brandt as I Knew Her

A Memoire to the First Parsifal Performance

By Catharine H. Myler

(Marianne Brandt was one of the three artists who sang the role of Kundry in the original productions of Parsifal at Bayreuth. The other two who shared with her this distinction were the famous Materna and the almost equally famous Malten. The creator of the role, at the first performance on July 28, 1882, was Materna.)

—The Editor.

Richard Wagner once said that there was only one woman who could sing the part of Kundry in Parsifal as he wanted it sung, and that woman was Marianne Brandt, the great Viennese prima donna.

When I first saw her (in her old age) she was in her kitchen tying paper covers on pots of jam. I was waiting in the hall for the servant to announce me, and through

over which was thrown a rug of the most exquisitely soft fur imaginable, its beautiful color—a clear gold—making a pleasant patch of light against the dark furniture.

The piano was placed near the window, and consequently it used to get out of tune very quickly. Except as a relic, it was not of much value: it was one of those old-fashioned Broadwoods with a shallow touch. The keys, moreover, "jumped" horribly. It took me some time to get used to its pranks, and I often swore at it under my breath, especially in damp weather, when the notes used to stick.

Its top was massed with a profusion of flowers, winter and summer alike. Great bunches of lilac, roses, lilies and orchids glowed against the dark polished wood, and filled the room with a delicious scent.



MARIANNE BRANDT IN HER MUSIC ROOM

the half-open door of the kitchen I watched her at work.

Had I not known that it was she, I might have mistaken her for the cook. I had imagined her beforehand to look like the majority of opera singers—of statuesque proportions, exquisitely gowned, coiffured and manicured.

Instead, she had all the appearance of a woman of the bourgeois type. She had lost her figure, and she was dressed in a green flannel shirt-waist and a grey serge skirt. Her hair was brushed straight back and screwed into a knob behind. Her hands and finger-nails were obviously neglected.

It seemed to me incredible that that quaint little "Hausfrau" had been the friend of Wagner, and one of the greatest singers of the "eighties."

But I changed my mind when, leaving her jam-pots, and throwing aside her apron, she came towards me, holding out both hands with a cordial gesture.

"So you are my new accompanist?" she greeted me. "Good! Come into the music-room. We still have a little time before my pupils arrive, and I want you to try the piano. I hope you will be able to play on it, but, like myself, it is getting old. I have had it for many years, though, and I am fond of it."

Her speaking voice, strangely deep and vibrant, almost masculine in tone, was no less arresting than her eyes. And what a world of intelligence lay in those eyes! How sombre they could be one minute—how gay the next! They could blaze with anger—yet how tender they could be!

Her head was one such as Rodin would have loved to model. To look at it made one long for bronze or marble, so that one might reproduce for all time those strong, rugged features, those characteristic lines and furrows, that wonderful forehead.

She was beautiful with the strange, undefinable beauty that belongs to rare, intense personality such as hers—a beauty that is spiritual rather than physical. Brandt's genius shone through her, and illuminated all it came in contact with. Her soul burnt lamp-like in a vase of clay.

The music-room was a veritable treasure-cave. It was crowded with trophies collected by Brandt when she was still on the stage. The walls were covered with signed photographs of famous musicians and opera "stars." Laurel wreaths, varying in height from two to five feet, hung between the pictures or were propped against the walls. At the far end of the room stood a long couch

Brandt adored flowers, and she would often stop during a lesson so that she might smell and admire the blossoms which her pupils loved to give her.

I do not think I have ever seen so many chairs and tables, of all sizes and descriptions, as there were in that room. The tables were loaded with an assortment of knick-knacks, among which were gold and silver trinkets, bonbonieres, jewelled daggers, paper-knives, specimens of filigree work, bronze figures, photographs, and autograph albums. All these odds and ends were gifts from people of note, ranging from royalties to former pupils who had since become famous.

Brandt always dusted the music-room herself. She told me that it took her an hour every day, and she made it her first duty after getting up in the morning.

Perhaps the most interesting of all her treasures was a laurel wreath made entirely of beaten gold. It was fashioned after an ancient Greek design, and on the leaves were the words: "To Marianne Brandt: a token of appreciation and gratitude from Richard Wagner."

Brandt's phenomenal success as an opera singer was due not so much to her voice—beautiful though it was—as to her consummate dramatic powers. Her acting was so marvellous that her audiences were completely carried out of themselves. I was told that when she sang in New York City the people were so overcome by the intensity of their emotion that they rose out of their seats, drawn, as it were, by the magnetism of Brandt's personality.

Even when I knew her just before the Great War (she was then over seventy

years old), she thrilled all who came near her with her forceful character. For her the trivial things of life seemed to play no part. She was too natural, too elemental, to be influenced by the thousand and one little nothings which mean so much to most of us. It is just because she was so simple that she was so great. Every word she uttered was purposeful. I have known her so blunt as to be almost brutal in her speech. On the other hand, I have heard her speak in a language that poets might envy.

Often, when declaiming a verse of a song during a lesson, she would be overcome by the pathos of her own rendering. Her voice would tremble with emotion, her eyes would swim with tears. She could bring a lifetime of tragedy into the tiniest phrase. To hear her say: "Das Kind war Tod!" was a revelation—I shudder even now at the memory of it.

At such times she appeared to be transported to another world. Her eyes seemed to be looking into the Beyond; she was, for the time being, oblivious of everything around her; her whole being was concentrated on the scene which she was either recalling or creating.

But she was not only a tragedienne; she had her lighter side. She could be whimsical, piquante, capricious, humorous. Her singing of the little XVIII century French "Bergerettes," for instance, was a veritable triumph of daintiness and coquetry. It was as though the shepherds and shepherdesses, whom Watteau loved to paint, had been brought to life by means of music.

"There! . . . That is how you should sing these songs, my child!" she would tell a pupil. "Try again, and forget everything for the time being save that you are a little French shepherdess who loves!"

All of her that now remains to me is the fadeless memory of a great and noble-hearted woman. That—and a cherished letter of farewell.

"I shall miss you," she wrote in her simple way. "God bless and keep you! Affectionately yours, Marianne Brandt."

Elisabeth Alexander Major for Austro-American Conservatory

Elisabeth Alexander Major, noted voice teacher, is a member of this year's faculty of the Austro-American Conservatory, Mondsee, Austria. Mme. Major was born in Budapest, and has studied with Marianne Brandt in Vienna, with Jean de Reszke in Paris, Augusta Boehme Kohler in Leipzig and Mme. Orgeni in Dresden. She has had considerable success in concert and opera in Germany, Austria and Hungary. For fifteen years Mme. Major has taught voice culture in Hungary, in Amsterdam at the Music Lyceum, in Paris, New York, and recently in Hollywood, where she had unusual success in training singing and speaking voices for the talking pictures. Mme. Major teaches in German, English, French, Italian and Hungarian. Among her pupils were: Norma Shearer, Dorothy Mackail, Reginald Denny, Corinne Griffith, Doris Kenyon, Estelle Taylor, Basil Rathbone, Billie Dove, Eleanor Boardman, King Vidor, Julia Faye, Blanche Sweet, Kay Johnson, Rose Hobart, Juliette Compton, Sue Carroll, Prince Troubetzkoy, Vilma Banky and others. Some of her motion picture pupils will accompany Mme. Major to Mondsee.

Huss Artist-Pupil Accompanist for Music Week

Jeanette Wiedman, pianist and artist-pupil of Henry Holden Huss, has been engaged as official accompanist for the activities during Music Week in New York.



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NEW YORK APRIL 4, 1931 No. 2660

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24, 1912, OF MUSICAL COURIER, published weekly at New

York, N. Y., for April 1, 1931.

STATE OF NEW YORK ss.

COUNTY OF NEW YORK }
 Before me, a Notary Public in and for the State and county

aforesaid, personally appeared Alvin L. Schmoeger, who, having

been duly sworn according to law, deposes and says that he is

the Business Manager of the MUSICAL COURIER, and that the follow-

ing is, to the best of his knowledge and belief, a true statement

of the ownership, management, etc., of the aforesaid publication

for the date shown in the above caption, required by the Act of August

24, 1912, embodied in section 411, Postal Laws and Regulations,

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ALVIN L. SCHMOEGER, Business Manager.

Sworn to and subscribed before me this 27th day of March, 1931.

[Seal] L. M. CAGNEY.

(My commission expires March 30, 1932.)

A critic should have opinions, but not be opinionated.

Oh, say, can you see the American composer coming into his own?

In music, as in other walks of life, lack of initiative and push, often are taken for patient perseverance.

Thoreau was right in most of his wise reflections, but evidently he never had heard some of the modernistic music, when he wrote: "Every generation laughs at the old fashions, but follows religiously the new." Only a few of this generation laugh at the classics, and only a few follow religiously the examples of current composition. In fact, most of the

present day music lovers are extremely irreligious in their comment on much of the contemporaneous tonal output.

If a pianist were to play an entire recital of pieces in double notes, could he not justifiably charge twice as much at the box-office?

One thing seems sure in American orchestral matters—that the guest conductor system is here to stay, with many of our symphonic organizations.

The real reason has been discovered for Russia's anxiety to resume trade relations with the rest of the world. The Soviet land must find new foreign markets for its infant prodigies who play the violin.

Political elections never see many musicians at the polls. They are not constituted for politics. Most of them elect Beethoven, Bach, Brahms, and Wagner each year for their old positions in the world of art.

Sympathy is due N. S., who inquires: "Why are my public performances on the piano never as good as when I do them at home?" In reply, we can only present our own aching problem: "Why does the crease not stay in trousers which are so faultless before one ventures out?"

So far as one can discover from the newspaper reports, no excitement was aroused by the combination of music and camera in the concert recently given at the Playhouse Theater. The gentlemen of the press who attended appear scarcely to have been modernists, and only confirmed and convinced modernists should "cover" modern concerts. Aaron Copland and Roger Sessions are both young musicians of fine equipment, and are striving valiantly to advance the interests of modern music. They have given New York a good many novelties, of which this film music was the latest, and they deserve encouragement.

We wonder how Theodore August Metz must feel, he who wrote A Hot Time in the Old Town Tonight. Mr. Metz is eighty-three years old. He was a violinist, an old-time traveling minstrel and composer of popular music. His Hot Time song has become a genuine and unmistakable American folk song. Everybody knows it, and probably very few people, until the advent of this eighty-third birthday publicity, had any idea who wrote it. There are some people who argue that a musician born abroad cannot be an American musician. How about Mr. Metz? He was born in Germany and came to America in 1879. Eight years later he wrote A Hot Time, which is certainly an American song, wherever Mr. Metz may have been born. According to our way of thinking, Mr. Metz is an American composer. Very much so!

Time Will Tell

The edges of Schumann, Liszt and Mendelssohn are frayed considerably, and the tooth of time has torn great holes in Rubinstein, Raff, Moszkowski, Massenet, Saint-Saëns, Gounod. Even Chopin shows a spot of mould here and there.

But how unblemished and indestructible stand Palestrina, Bach, Haydn, Mozart, Beethoven, Brahms and Wagner. Great towering figures of granite and cement they are.

The world makes correct estimates of everything in art, given a few score years of time. That is why current criticism of jazz has no value. Whether its detractors damn it, or its defenders praise it, makes no difference at all. The voice of the people will decide at the end, regarding the worth of jazz and its right to find a place in the realm of real music.

Even the Strauss waltz, looked upon in its early days as almost a message from Satan, finally won recognition as lovely music and ultimately found a place on symphony concert programs.

Damrosch's Influence

How many years has Damrosch been giving lecture-recitals on the Wagner operas? He was a very young man when he started this propaganda for the great master, and he has made it a life work, a duty as well as a pleasure, to create interest in the greatest of all stage composers, perhaps the greatest of all musicians who have ever lived. Damrosch learned his art from his noted father, and grew into the Wagner tradition quite naturally. He must have known as a child more about it than most people are able to learn in a lifetime. The utility of his activities in the direction of furthering the Wagner cult can scarcely be measured.

Karl Krueger Concludes Greatest Season

The fifth season of the Seattle Symphony Orchestra under the direction of Karl Krueger has come to a close and is generally acknowledged by those who had the privilege of attending the concerts to have been the greatest of all. There were ovations until the papers found that mention of them had become a commonplace; there were audiences, at the popular concerts as well as at the regular symphony series, that crowded the hall; and there was enthusiasm among the players, inspired by their inspired conductor.

As the season advanced there was a gradual increase of public enthusiasm,—a fact that coincides with the gradual progress of accumulative public interest since Krueger took the concerts in charge. The appearance of Austral at the penultimate pair of concerts, singing arias from Wagner, Verdi, and Weber in programs including music by Schubert, Glinka, Arensky and Tchaikowsky, was the signal for a tumult of applause in which artist and conductor equally shared; and the final concert, with compositions by Sibelius, Wagner, Wolf, and concluding with the second performance of the season of Ravel's Bolero, came to an end with the audience standing but refusing for many minutes to leave the hall, in its desire to do honor to the master musician who has made this feast of pleasure possible.

Seattle feels deeply grateful to Mr. Krueger for his accomplishments in the past, and confident of his greater achievements in the future.

Picking Good Ones

Last summer S. Hurok put his hand in the basket of European artists and pulled out a real peach—Mary Wigman, celebrated German dancer, who set America agog this season. She recently returned home thoroughly content and happy with the results of her limited tour here, and with a contract to return earlier next fall for a tour of over one hundred performances.

"Lucky Hurok," many people said when they saw that Wigman's recitals in New York were all sold out. But it was not just a case of luck with the well known impresario; it was more a matter of showmanship. He knew Mary Wigman would "go big" in America and he was lucky (here the word is well used) in being the one manager who persuaded her to finally come to these shores.

Now Mr. Hurok has gone to Europe again. Doubtless he will pick several other peaches out of the artistic basket. But he has already announced another for next season, Yasha Yushny's The Blue Bird, which will come to America laden with the highest European encomiums, including the unqualified endorsements of such authorities as George Brandes, celebrated literary critic; M. Pirindello, the Italian playwright, and others who have reviewed Yushny's colorful production from the Imperial Theater, Moscow, in London, Berlin, Paris, etc. This unique and brilliant organization consists of fifty singers and dancers in a repertory of wide variety.

Lucky Travelers

With spring just beginning it must be delightful to have an opportunity to travel all across the country. This is the good fortune of the members of the Hart House Quartet, who are out on a six weeks' tour, taking them right across Canada, as far west as Vancouver and Victoria, and as far east as Halifax—playing to capacity houses, too!—which is good for a good time. No hard times for the Hart Housers, in spite of so-called business depressions! Well, we who are tied up in New York skyscrapers may seek solace in the thought that perhaps, after all, spring has not yet begun in Canada!

A Record

The Don Cossack Russian Male Chorus made a record during its recent tour of the United States under the management of the Metropolitan Musical Bureau—F. C. Coppicus. The choir was here forty-two days, and during that time fulfilled thirty-eight engagements, which is certainly a record for any choral organization and probably comes very near being a record for any musical attraction of any sort. That the choir fully deserves its success will be acknowledged by anyone who has heard it.

VARIATIONS

By the Editor-in-Chief

Last week, on March 26, Beethoven, were he alive today, would have celebrated his 161st birthday.

Beethoven—

Beethoven is—

Beethoven, by and large, is the—

In this material and machinistic age, Beethoven represents—

Beethoven, the Jove of Music, thundering with a voice of—

Ludwig van Beethoven, master of the Sonata and the Symphony, tragic but tender, stern but human—

The message of Beethoven, the immortal genius of Bonn, flares torchlike adown the corridors of—

A proud and mighty spirit, immeasurable and unfathomable, was Beethoven, who—

Beethoven, Olympian, god-like—

Celestial Beethoven, the—

Prodigious, Parnassian, the shadow of Beethoven looms today as—

Beethoven, gigantic, Gargantuan; Beethoven, towering, Titanic; Beethoven, the Cyclops, the Behemoth, the—

Beethoven, by and large, is the—

Beethoven is—

Beethoven—

A valued correspondent, who timidly requests that his name be hidden, objects to the slogan "Back to Bach," and asks: "Why not rather Back to Mozart? He is nearer to the spirit of our sophisticated age, than was the respectable and conventional good old cantor of Leipsic."

The correspondent continues bravely: John F. Runciman, late London critic and musical philosopher, once wrote a 'Back to Mozart' plea which I would like to recall to the readers of the moment. It is a sage piece of thinking, as follows:

Mozart was the first to rediscover the secret of natural, inevitable expression, the first to apply his method to the expression of modern emotions and ideas. I do not mean that we must imitate Mozart or anyone else. I do mean that instead of wasting our time on making imitations of Wagner we ought to use it in wrestling from Mozart's scores Mozart's secret of expressing simple feelings. There is no other. Palestrina and all the old church writers are too old; Bach and Handel are too old; Wagner is not what we want. Of all composers of our era Mozart alone knew exactly (as he himself said) how many notes to put in his scores. Richard Strauss and all the modern men put too many; the machinery is clumsy, out of all proportion to the thing. I do not say accomplished, but attempted; and it is high time to turn to the master who knew how much could be made of how little."

Those special pleas for individual composers have become so frequent that they no longer do any harm.

Every once in a while, a wild-eyed champion pops up and sends forth a yawp for such "neglected" or "forsaken" composers as Schubert, Mendelssohn,



CONTAMINATING THE CHOIR.

Capitalist—"Why did you put my daughter out of your church choir?"

Organist—"Because I asked her how she liked Martini, and she said, 'Dry, with an olive in it.'"

Schumann, Liszt, Berlioz, Mahler, Wolf, Bruckner, and others. No one heeds those periodical protests much.

The fight over Mozart was fought too long ago to be revamped as a modern issue. Mozart's position in music is firmly established, and all the world knows what he did and what he did not do. To expect every composer of today to write in the style of Mozart would be to ask every writer to use English like Chaucer, and painters to copy Jan Steen. That might please some critics, but it would crib and cabin the writers and the painters out of all semblance to artists.

If Mozart had copied Bach, there would have been no Mozart; and if present day composers were to copy the wonderful Wolfgang Amadeus, then we would soon have nothing but Mozarts. That would assuredly not be a calamity, but it would be deadly dull. Variety is the spice of music as well as of other things.

Why, pray, is it any worse to make imitations of Wagner than to "wrest secrets" from Mozart's scores? There are many secrets in Wagner's pages, too, which have not yet been wrested with any great success by anyone else.

For the sake of progress in art, and for the sake of making to endure more firmly that very Mozart who stirred Mr. Runciman so deeply, let the young composer have full sway and full say. The imagination of the artist must have its fling, and if the result is not always something that pleases all of us, let us not be hasty with our reproaches and distaste, but let us rather remember the lessons taught us by the art history of all times, and recall the inevitable circumstance that the real critics of our own epoch and of our own art products, who will see us and our doings as they really are, will not be born until long after we are dead.

Mr. Runciman may have been sincere in his dislike of Richard Strauss and other "moderns," but he fairly earned the title of critic by remembering that it is as impossible to have a world composed exclusively of Mozarts, as it is to have one filled only with Runcimans, and duplicates of the gentleman who was quoted at the beginning of this page.

Why "back" to anything or anyone? For art systematically to copy the past is to admit its own defeat. The remedy for present stationary conditions does not lie behind us. Our composers of today are at least trying to speak with voices of their own, and one of the fraternity may sooner or later succeed in saying something that might compel a contemporary critical Schumann to cry out: "Hats off! Another genius."

Another note received consists of this: "You have your own way of handling musical writing, by devoting yourself to the mobile rather than the static aspects of the subjects. 'Let dignity go hang,' you appear to say to yourself. After all, what is dignity compared to diversion, as you would put it, in your mildly alliterative style? There are other critics who attend to static stuff. (There I go, copying you again!) Keep on playing Pierrot, if it helps you and amuses some. It won't hurt music, that is certain."

"Maybe, if you frowned, and fumed, and fulminated (how's that, lightsome Leonard?) you would be a real music critic, and at present you are struggling so hard not to be. Or are you a real music critic, merely masquerading? I won't sign my name to this, as I am a concert-giver, and might make you drop your mask. God forbid that I should be the guilty miscreant to add one more to the list of music critics. On the other hand, I read that you are satirical and carry your cleverness to the point of superciliousness. Now, don't get too supercilious about my compliments. A salubrious spring and summer to you, and your stimulating slapstick."

Leland's Revue calls a symphony orchestra "a large collection of musical instrumentalists surrounded by a deficit." The same authority has also these further definitions:

Conductor—The man who dispenses with symphony orchestra prima donnas by becoming one himself.

Bass Viol Player—The musician who always wishes he had studied the flute.

Pianist—A piano salesman.

Box Office Attraction—The artist who does everything wrong.

Prodigy—The boy or girl who gets all the news stories but is never heard of again.

Manager—The man who sells something people don't want to buy.

Impresario—The same thing without a haircut.

Virtuoso—The party who changed his name.

Chamber Music—The rustle of silk.

The Vicious Circle—Teachers teach pupils, pupils become teachers, teachers teach pupils.

Carlo Marinovic, once of Ragusa (Jugo Slavic town on the Adriatic Sea) but now an American citizen, still speaks with warm enthusiasm of his native place.

And why? Because, as he relates to Variations, it has eight excellent bands, a symphony orchestra, a string quartet, and an opera company, all supported at municipal expense.

Americans will marvel, when the information is added that Ragusa proper has 8,000 inhabitants, and with its suburbs, about 15,000. What our country seems to need in its present state of prosperity and culture is a few Ragusas.

Will certain American communities please take notice, and glory a bit less in their making of useful articles, their building activities, their bank deposits, their motor car possessions per capita, and their raising of corn, alfalfa and other growing edibles for man and beast?

Departing the Wozzek performance recently at Philadelphia, an enthusiastic young miss asked her male escort, "Didn't you just love the concert?" "Well, I didn't love it exactly," he replied, "but I respected it."

Had Mozart, Wagner, and Verdi, arms linked together like the Three Musketeers, walked into that Wozzek premiere, their comment might have been something like this:

Mozart—"I wish they'd stop tuning up and start to play."

Wagner—"I know what they're doing. They've taken my four Nibelungen operas and are playing them altogether, backward."

Verdi—"Gee! I've got to cut out that bootleg Chianti. When it settles in the ears, it's time to quit."

Among the sane and insane requests which this department receives all the time, was one by telephone last week, from a well known cabaret. A male voice from there asked me to help find "an Italian tenor who plays the guitar, and is willing to walk around singing to his own accompaniment." Unfortunately, I neither could fill the demand myself nor advise the inquirer where to hunt for the versatile and peripatetic artist.

This, from C. N. E., is easier to answer: "What has become of The Watch on the Rhine? Do Germans still sing it, or has the watch gone out of order? I am a bit hazy about the history of the song, and that is why I am writing to you. My friend, A, claims that it was written for the Franco-Prussian War of 1871; and B (myself) claims it dates from an earlier century. Who is right?"

Die Wacht am Rhein is ninety-one years old, having been written in 1840, when Thiers (who then was President of the French Ministry) tried to provoke a general European war in order to recover for France the lost left bank of the Rhine. Max Schneckenburger, a wealthy Wurtembergian iron-master, wrote the words of Die Wacht am Rhein as a piece d'occasion for a local Rhine festival. Karl



WORDS AND MUSIC

Clod—"You look very fashionable."

Hopper—"I'm invited to a box party at the Opera."

Clod—"What are you going to hear?"

Hopper—"How my hostess played the no trump hand, and in how many strokes my host does his golf course."

Wilhelm, leader of the Crefeld Liedertafel, composed the music to the stirring lines, and on June 11, 1854, he directed a chorus of 100 singers in the Lied at the silver wedding of Prince Wilhelm of Prussia (later called "William the Great") by edict of his grandson, Wilhelm II., who now is spending the winter, fall, spring and summer in Doorn, Holland.

In 1861 *Die Wacht am Rhein* was sung at the National Saengerfest in Nuremberg, and in 1865 it was shouted by 16,000 singers at the Dresden meeting of the new German Saengerbund. In 1870 the outbreak of war made *Die Wacht am Rhein* a national song, much as Sousa's Stars and Stripes was adopted by the soldiery and the citizens of the United States during our brawl with Spain.

The composer of *Die Wacht* received a pension from the German Government of 3,000 marks (\$750) yearly, quite a respectable price for a few lines of music. He died in 1873, and a grateful country erected monuments to his memory in Schmalkalden and in Crefeld.

His song has lost none of its popularity, and is still sung by every German after his seventh litre of Pilsener. At German picnics it is usually begun in a key much too low for the singers, with the result that when the second part is reached the vocalism turns into a series of confused bass gurgles and the lyric comes to a sudden stop. Then everybody clinks glasses, cries "Pros't," and all is well. We have no such song in America, more's the pity.

Somehow, one can hardly imagine that lovable old Bach delivered his own music in the dry, stiff, impersonal manner which it engenders in many of our modern performers.

The ages old controversy which has been going on regarding the mission, duties, rights, and limitations of critics, has resulted in a grand victory, but at the hour of going to press no one is able to discover who won or why.

"Dollink Baby" is on hand with this: "They have all sorts of entertainment for the tired business man. In these days of equal rights, why not similar recreations for the tired business woman?"

Grace Leslie is responsible for this:

There was a young lady named Sheen,
Whose musical ear was not keen.
She said, "It seems odd,
But I cannot tell 'God
Save the Weasel' from 'Pop goes the Queen.'"

Tancred remarked: "There is no index of character so sure as the voice." What a deal of bad character one hears.

A Snake in the Grass, a Fiend in Human Form, reminds me that Parsifal is slated for early revival at the Metropolitan Opera House.

Sir Henry Wood calls Sir Edward Elgar "the greatest living composer." Those raised eyebrows belong to Richard Strauss, Rachmaninoff, Sibelius, Schönberg, Prokofieff, Milhaud, Hindemith, and Stravinsky.

Why worry about The Lost Chord? Modernistic works are full of lost chords. And it doesn't matter if most of them never are found.

"Our conservatory was able to boast 936 pupils for the year," says a Dresden exchange. American conservatories boast with far fewer pupils.

The worst may still be in store for us. As yet no one has thought of giving a Handel, Haydn, Mozart, or Scarlatti recital on the piano.

A recent daily paper headline had it: "Crooks to Delight Radio Listeners." Of course that means Richard Crooks, the tenor, and not those amiable gentlemen of Chicago and New York who playfully mow down their fellow citizens with machine guns.

Spring songs are being hummed by all the managers and artists whose 1931-32 season gives promise of being booked substantially.

Soon the Metropolitan Opera House will be padlocked, but not for Prohibition reasons, and only until early next November.

Self-control is the ability of a vocal teacher to listen to a singer taught by someone else, without saying: "I could fix up that voice in two lessons."

LEONARD LIEBLING.

Tuning in With Europe

Charlie Moves to Berlin

Charlie Chaplin, after a triumphal fortnight in his native London, culminating in the premiere of *City Lights*, decided to move on to Berlin. A crowd of several hundred people were on the station platform to see him off. They shouted themselves hoarse as the train pulled out.

On the same train travelled Wilhelm Furtwängler and the entire Berlin Philharmonic Orchestra, after a week's triumphal tour of England. They had played in the Albert Hall that very afternoon, where nine thousand people had applauded them wildly. But the people who shouted "Goodbye, Charlie!" didn't know that Germany's most famous conductor was on the train. And they didn't care.

When Great Meets Great

A well-known photographer of celebrities was accompanying the orchestra, having made many remarkable "mystery shots" of Furtwängler in action, of the orchestra, and of the audience. The presence of two great celebrities on the same train fairly made his fingers itch. He interviewed Charlie's secretary and it was arranged to snap the two together on board the night boat at Harwich.

That Hungry Camera

Harwich. Another ovation for Chaplin. It is cold and snowing heavily. Charlie makes his way to the gangplank through a crowd of admirers begging for autographs. Once on board, he disappears into the "Royal Suite," followed by secretary and Japanese valet. Outside in the corridor there assembles one by one, Europe's crack orchestra, waiting to see its chief photographed with Charlie. Every man-jack of them is going to get a copy of that photograph, and the German newspapers are going to get a real picture.

Charlie Prefers a Bath

But Charlie doesn't appear. The photographer disappears into the Royal Suite. The orchestra waits. Furtwängler waits. Many minutes pass. The photographer reappears, embarrassment written on his face. "Mr. Chaplin is in his bath," he says. "He was too tired. Tomorrow morning at six, when the boat docks, he will be on deck." "Ha!" says a loyal member of the orchestra, "he has missed his chance" (meaning Charlie).

The Cold Gray Dawn

Six A. M. at the Hook of Holland. Cold, dark and wet, we go on land. Furtwängler, the photographer and a part of the orchestra are already on deck. Charlie is being awaited. Press photographers, who must have got up at 3 A. M. to meet him are waiting on the dock. Finally Charlie, wrapped in an ulster and flanked by his hefty minions, appears. "Click, click," go the cameras. German newspapers throughout Germany proudly carry the caption: "Charlie Chaplin and Dr. Furtwängler, travelling companions on the way to Berlin."

A Travelling Star

The orchestra, however, remains in Holland, to play. Charlie continues his triumphal tour. At all the stations along the route are crowds. Charlie appears, sleepy-eyed, and runs his hands through his graying curls. "Poof!" is all he can say in German, as he leans out of the window, to show how hot it is inside. The assembled flappers are entranced. A few daring ones ask for autographs. Charlie, speechless, is delighted to have something to do. He lifts his Derby, Charlie-fashion, as the train pulls out.

Such Is Fame

All Germany knows. Where the train doesn't stop, people stand at the crossroads and look up longingly. In the outskirts of Berlin girls stand in the streets to see the train pass by. Thousands and thousands fill the square in front of the Berlin station. Platoons of police, shock troops in riot formation, complete with batons, sabres, pistols and—dogs. "Why the dogs?" we ask. "Riot alarm, Grade III. That always includes dogs!" Nothing like German thoroughness. Charlie is rushed through a double file of cops; a baton charge drives back the seething mob from the waiting automobile. A weird scene, the bluish glare of movie lights. The cars drive off, preceded by a "flying squad," to the Adlon Hotel, to face another crowd.

A few days later the great Professor Einstein, back from his American tour, arrived at the same station. He needed no police, and no dogs. And the day after that Furtwängler and the Berlin Philhar-

monic Orchestra quietly slipped into town, awaited by two or three faithful wives.

The land of music in 1931!

C. S.

"The Public Want Music in the Theatre"

This is the heading of an article on the front page of the *International Musician*, the official organ of the American Federation of Musicians. The article deals chiefly with the quotation of an interview with Roxy (S. L. Rothafel) with the *Metronome*, in which the noted manager expresses his views on the necessity for real orchestras in the theater.

The following quotations are from the article and from the Roxy interview in the *Metronome*; comment is unnecessary, as they speak for themselves:

"The one man in America most responsible for the encouragement and development of music in the motion picture theater is undoubtedly S. L. Rothafel (Roxy). He conceived the idea of transplanting the symphony orchestra from the concert hall to the movie house and has consistently held to the idea that personally produced music is necessary to give a complete and well rounded theater program. Even at a time when orchestras are thought to be dispensable in motion picture houses, Roxy has increased his orchestra to what is undoubtedly the world's largest motion picture symphony orchestra.

"Roxy has built his success on the fact that he has been able to sense what the public want. He believes that they want music today such as is furnished by actual musicians more than ever. Although he had been back but a short time from a trip abroad and was steeped in work, we were able to see him for a few minutes and get his views on questions in particular and general.

"The development of music among the masses has always been a subject close to my heart," he said. "There is perhaps no greater force anywhere for the promulgation of music than the motion picture theater, if theater managers see their opportunity. At the Roxy we now have probably the largest theater orchestra in the world. It is composed of musicians who have had extensive experience with the leading symphonic organizations. Almost twenty-five million people have heard this orchestra. The music that they play is practically the same as is heard in concert halls and opera houses.

"We have evolved a popular form of entertainment which enables us to offer the classics in moderate doses, and has given to the audience a remarkable opportunity for learning. We present our music as an integral part of our stage entertainment. There is no audience more avid for culture and development; no audience more quick to respond to the stimulation of music than the American."

Another writer in the *Metronome*, whose name is not mentioned, is quoted as saying:

"The trend throughout the country is in the direction of better music, and now that the radio carries the best music to practically every corner of this great land, the theater that will satisfy the public in the near future will be the motion picture theater that furnishes good pictures and, above other things, a good orchestra. The orchestra is and always has been the foundation and backbone of real theater entertainment."

The Weingartner Incident

It is unfortunate that the Weingartner incident should have resulted in so many misstatements, and it will not be without point to give the truth.

Weingartner was engaged to conduct two concerts of the Padeloup Orchestra. It was feared, however, that his appearance in Paris in a public capacity would lead to disorders, and he was informed that the arrangement must be cancelled. Two reasons were alleged for the fear of possible manifestations against Weingartner. They were, first, that he had signed the famous manifesto; second, that he had returned, at the beginning of the war, his insignia of the Legion of Honor.

Weingartner permitted his name to be used on the manifesto as a result of a misunderstanding, and without having seen the document in question. In 1917 his signature was withdrawn at his insistent demand. As for the Legion of Honor, the cross was never returned, and is still at the present time one of Weingartner's cherished possessions.

The public, whose hysteria, in the name of patriotism, is fed with flames during wars, is the last to be informed of the truth of such matters. If the French public had been fully and properly informed, there could have been no question of disorders arising from Weingartner's appearance as conductor of the Padeloup Orchestra.

THIS, THAT, AND THE OTHER THING

WHAT DO YOU WISH TO KNOW?

(This department has been established because of the many requests for information received over the telephone. Readers therefore are requested not to phone but to send their inquiries by mail. Letters of general interest will be answered in this column; others will be answered by mail.)

Lily Pons' Range

There seems to be much controversy as to the exact voice range of the new Metropolitan coloratura, Lily Pons. I have heard some say that she has an extraordinary range, and again others have told me that every great coloratura has as wide a range as she has. Would you please give me the exact range of this young artist, and also tell me whether it is anything out of the ordinary compared with other famous coloraturas?—D. L., New York, N. Y.

Lily Pons' range can be gauged exactly by the following drawing:



As noted, she sings as high as A above what is known as high C, and sings middle C in the lower register. The normal coloratura has a range of from E above middle C to E above high C. Melba had a range from B flat below middle C to F above high C. Sembrich sang from middle C to F above high C. Patti had the same range as Sembrich and Etelka Gerster had the unusual combination of having an A below middle C with an F above high C. In private she also had the high G.

It would seem as if Lily Pons has an extraordinarily high range as compared with other famous coloraturas, running from middle C to A above high C as shown in the drawing above.

Opinions Differ

Is Loeffler an American composer?—T. A., New York, N. Y.

Your question happens to be highly interesting and controversial, not to say full of dynamite and TNT. We are no nearer today settling the matter as to who are our American composers than we were a hundred years ago. In fact, some people will claim that we are less so. Would you consider Cesar Franck a French composer or a Belgian? Would you consider Meyerbeer French or German? Would you consider yourself to be a Frenchman, German or Italian if you went abroad for a while, and if you composed music there? Do you think the French, Germans or Italians would call your music French, German or Italian?

Evidently, as you will see, there is no answer to your question, or to any of these questions. Some people claim that all composers who are American citizens are American composers. Others claim that only native-born Americans may be considered American composers, while still others say that the only real American is the Indian. And what difference does it make anyway if the music is good?

IT DEPENDS

Do you consider it worth while to enter into competitions?—G. D., New York, N. Y.

It depends upon the competitions and who and what you are. Your question is almost impossible to answer since you omit all details. There seems to be a growing feeling among those who have largesse to distribute that it is better to give scholarships for education, to "commission" composers to prepare works for performance, and so on. The reason for this is that competitions have not in the past invariably brought out applicants of superior talent.

Useful for Violinists to Play the Viola

I am a student of violin and have been urged to learn the viola, but have a great deal of difficulty in learning the viola clef. Can you tell me if it is useful for a violinist to take up the viola and how the clef is best learned?—F. D., Cincinnati, Ohio.

Yes, it is decidedly useful for a violinist to play the viola. Most expert violinists have some knowledge of the instrument. The clef can be mechanically learned with a system of playing two fingers below what would be the violin fingering. In other

words, the note on the top space, which is E in the violin clef and may be played with the fourth finger on the A string, will be F on the viola and will be played by the second finger on the D string. This, however, is a poor way to go about it. The best plan is, if you play the piano at all, to play the viola parts on the piano. If you do not play the piano, then read the viola parts without an instrument, singing them and naming the notes.

The Answer Is Simple

The problem of music has turned out to be a complicated one for me. When I was a student it seemed very simple indeed. All I had to do was to satisfy my teachers; now that I am out of an artist school no one seems to care whether I am a musician or not or how much ability I have. In other words, there seem to be no teachers to please. Can you give me any advice as to how to get along? I am a pianist and a composer; at least I hope I am, I try to be anyhow. Can you tell me what I should do about it?—I. R., Newark, N. J.

Yes, we can. The answer is very simple. Blow your own horn. If you have confidence in yourself, let everybody in the world hear about you. Put your modesty away in a dark closet, forget it, and persist in making a noise in the world so that at least everyone will know of your existence and what you are aiming at. The result will then depend upon what you really have to offer.

Very Much So

Would you be good enough to advise me if Albert Stoessel is still living? The reason I want this information is that our Symphony Orchestra here is planning a contemporary Composers' program for April, and we want to use some of Mr. Stoessel's music.—H. T., Louisville, Ky.

Yes, Mr. Stoessel is very much alive and exceedingly active musically.

N. F. M. C. Contest for Young Artists

Some time ago I noticed in one of your magazines an announcement of a coming Young Musical Artists Contest which was

national and would later be held in San Francisco in May or June. I am greatly interested in the contest and would like to know in which issue of your magazine the article appeared.—M. C., Hollywood, Calif.

The contest you refer to is the National Federation of Music Clubs Ninth Biennial Contest for Young Artists. Details regarding this contest appeared in the MUSICAL COURIER of January 24, page 27.

Accord and Discord

Among MUSICAL COURIER Readers

The Musical Courier in Good Company

Saint Joseph, Mo.

Editor, Musical Courier:

I enjoy the MUSICAL COURIER magazine very much. It is to me in music what the Literary Digest is to world events and topics. It is so condensed and yet all embracing too. I enjoy the pictures of the artists very much, too.

Very truly yours,
MILDRED WHITE.

Toscanini and the Salzburg Festival

Salzburg, March 13, 1931.

Editor, Musical Courier:

We are finding in the issue of February 14 of your esteemed paper a notice on page 48, third column, about Toscanini and the Festival in Milan. This notice is apparently in regard not to the Festival in Milan but to the Salzburg Festival, and therefore we beg you to be kind enough to correct this notice in one of your issues.

Thanking you in advance for your kindness, we are, dear Sirs,

Very truly yours,
Direktion Salzburger
Festpielhausgemeinde

Mr. Myer Asked to Explain

New York, N. Y., March 23, 1931.

Editor, Musical Courier:

In a very redundant and involved article entitled, Cause and Effect in the Singing Voice published in the MUSICAL COURIER of March 21, Edmund J. Myer makes a

statement so remarkable in its implications that I believe the vocal profession should be accorded an explanation. Mr. Myer states: "Singing with the throat, the larynx is the third great error. The larynx was never made to sing with; it was made to sing through." If those air waves which we term voice, are not originated by the action of the breath upon the vocal cords which are situated in the larynx, where do they originate? I am sure a detailed explanation would be of great interest to all vocalists.

WILLIAM A. C. ZERFF.

I See That

The recently organized Harrisburg Symphony Orchestra made its local debut on March 19.

Dema E. Harshbarger's campaign of music for the masses has found a response in many cities at first thought to be too metropolitan for this plan.

Grace Divine is now under the management of Annie Friedberg.

A complete set of scores of the Gilbert and Sullivan operettas has been presented to Hunter College.

The twenty-ninth biennial May Festival will be held in Cincinnati from May 5 to 9.

Caroline Beeson Fry will have an intensive summer course in singing at her White Plains studio from June 22 to July 31.

A series of Spring Music Festivals is being held in Spain.

Karl Krueger has renewed his contract as conductor of the Seattle Symphony Orchestra for another three years.

Willem Mengelberg was honored on his sixtieth birthday, March 28.

Our American Music is the name of a new dictionary of music by John Tasker Howard, published by Thomas Y. Crowell Company.

Georg Szell is in America to conduct the St. Louis Symphony Orchestra for five weeks.

Claude Warford announces his sixth summer session in Paris for singers and teachers.

Sophie Braslau sailed on March 30 for a concert tour abroad.

Henry Cowell, Otto Luening and Roy Dickinson won Guggenheim scholarships.

The German Grand Opera Company has concluded its third American tour.

The French Government has bestowed the Legion of Honor upon Lotte Lehmann. Alexander Raab has returned to Chicago after conducting successful piano classes in Los Angeles and San Francisco.

Helen Gahagan, star in Tonight or Never, is engaged to marry her leading man, Melvyn Douglas.

Amy Ellerman gave a recital at Columbia University for the benefit of the MacDowell Colony.

Boris Levenson's works were heard in five Eastern cities in March.

The Saint Cecilia Club is celebrating its twenty-fifth anniversary this season.

Ted Maier, 6 years old, and Bob Maier, 5, sons of Guy Maier, are to have a book of their songs published by G. Schirmer. Walter Spry will teach at the Columbia School of Music in Chicago this summer.

Songs by John Prindle Scott were heard at a Celebrities Breakfast in Washington, D. C.

Louise Mundell, founder of the Mundell Choral Club of Brooklyn, is dead.

Friedemann Bach, opera by Paul Graener, will have its world premiere at the Berlin Municipal Opera in May.

Barre-Hill, baritone of the Chicago Opera, has been hailed by critics as "a genius." Ebba Sundstrom has resumed the baton of the Woman's Symphony Orchestra of Chicago.

Thomas Bruce Thompson, for many years on the staff of the MUSICAL COURIER, is winning fame as a painter.

Pablo Casals predicted "a great career" as a cellist for Maurice Eisenberg.

Richard Czerwonky was so well received when he conducted the Berlin Symphony Orchestra in January that he was immediately reengaged for a second concert in March.

Ossip Gabrilowitsch was given an ovation at his final appearance with the Philadelphia Orchestra.

Theodore Bohlmann passed away on March 18.

Dr. William C. Carl will direct three musical services at the First Presbyterian Church on Easter Sunday.



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In these lectures also Miss Liebling will help the student and the teacher in the choice of suitable material for program making. To build a program which is correct, attractive, unusual and singable from the vocal point of view of the singer, who is to sing it, is not easy; but it is an art which can be learned and it is an indispensable part of the equipment of every good teacher. A wealth of beautiful songs of every period and style will be introduced in these lessons.

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Music Notes From Coast to Coast

Amsterdam, N. Y. Grace Marcella Liddane, with her pupils from this city and Gloversville, presented The Gypsy Rover, an ambitious undertaking, in the high school auditorium. The choral numbers especially gave great satisfaction. Miss Michaelson aiding at the piano. The large cast, two dozen singers, included Neata Pawling, Clementina Insogna, Alva G. Knapp, Kathleen Nichols, Florence Uhlinger, Marjorie Jennings, Bernard Manion, John Ahearn, J. Alfred Hand and James Mul-larkey. Ann Burns danced delightfully and the entire production brought much praise to Miss Liddane.

Baltimore, Md.—The combination of a concert by the popular Philadelphia Orchestra with J. Heifetz as soloist proved an outstanding event and attracted a capacity house with a large number of standees. Molinari conducted the concert by the Philharmonic Symphony and presented an unusual program, with many so-called "modern" compositions included. Nicolai Orloff was the soloist and created a very favorable impression which was further substantiated a short time after when Mr. Orloff gave a recital at the Peabody Institute.

Nathan Millstein, brilliant young Russian violinist, was the soloist at the concert of our own symphonic organization and strengthened the splendid impression of a former appearance. Young Millstein gives every indication of making a secure place for himself among the great in the violin world. Director Siemmon, in his first season, is keeping up the splendid work of Gustave Strube, who was the orchestra's only director since its founding fifteen years ago. A concert for young people was thoroughly enjoyable, Mr. Siemmon showing fine judgment in the program arrangement.

An interesting event was the appearance of the Curtis Institute of Music orchestra. A splendid program was offered, several students of exceptional talents appearing in solo numbers. A part of the concert was directed by Sylvan Levin, a former Baltimore student, who is rapidly gaining distinction as a conductor.

Grace Moore, Metropolitan Opera soprano and John Charles Thomas, gave a joint recital that proved most interesting. Miss Moore displayed her talents as an artist of first rank, and Mr. Thomas appeared to fine advantage. One has wondered for quite some time what has been the power that has kept Mr. Thomas from being included in the roster of Metropolitan Opera Company baritones. Possessed of a voice of the finest quality, thoroughly trained as a musician, and experienced as an actor in opera and musical comedy, Mr. Thomas is an outstanding singer of today.

Maria Jeritz added to her host of admirers by a recent recital appearance. She sang in better manner than at any of her previous Baltimore concerts.

A versatile artist, Mlle. Margot Jean, gave a unique entertainment at the Baltimore Music Club. She is a singer, cellist and harpist, and her recital was a combination of cello playing and songs with harp accompaniments played by the singer. Mlle. Jean was more impressive as a cellist than in her other roles, although the general high standard of her versatility is indeed rare.

Another artist from among those whom the Peabody recitals have presented for the first time this season is Gregor Piatigorsky, cellist. Only out of a sick bed a few days, the artist gave a most favorable impression. Recent recitals by members of the Peabody faculty were given by Alexander Sklarevski and Austin Conradi, both pianists of high reputation, and by Frank Gittelsohn, violinist. All were enjoyable.

A recital by the Compinsky Trio proved to be one of the best of the so-called smaller events of the year.

With Schumann-Heink as the outstanding member, Roxy and his Gang presented an interesting and worth-while evening. It was a rare pleasure to see an organization of real artists thrill to each other's work as did Roxy's.

Boston, Mass. Everett E. Truette was heard in an organ recital on March 4 at the Eliot Congregational Church in Newton, Mass., in commemoration of fifty years as a concert organist. The program included works by Bach, Schumann, Guil-mant, Truette Kroeger, Stoughton, Marquaire, Nevin, Stebbins and Thiele.

Cleveland, Ohio.—Severance Hall, the new home of the symphony orchestra, forms the major topic in any discussion of the music of the day in Cleveland, for after each concert given in it one hears enthusiastic comment. A succession of events followed the opening concert, after which the orchestra left for its tour of New England, when sixteen concerts were played in four-

teen days, all to capacity houses. Since its return there have been two concerts. For his first return program, Sokoloff chose the Beethoven Seventh Symphony. Gregor Piatigorsky, cellist, was soloist in the Haydn concerto in D major. There was enthusiasm over the playing of the young cellist in the genial music of Haydn. The Sea, Debussy's three symphonic sketches, appeared by request in the latter half.

In the smaller auditorium of Severance Hall there have taken place two chamber concerts, one by the string quartet from the first desk men of the orchestra, Messrs. Fuchs, Ringwall, Cooley and De Comez; and one by the Woodwind Ensemble made up of seven players. The first of a series of morning discussions upon the Instruments of the Orchestra brought a large attendance. Carlton Cooley, first viola, was master of ceremonies, and made a general review of the possibilities and achievements of the string tone in general, followed by Victor de Gomez who spoke for the cello, and played several numbers illustrating the wide range of the cello tone. Gerald Fiore spoke for the double basses and played the famous passage from the fifth symphony of Beethoven. Wendel Hoss described the development of the various members of the horn tribe, and played beautiful examples of its use by Wagner, Beethoven and others.

During the latter part of March, eight children's concerts will take place under the direction of Rudolph Ringwall, the orchestra's assistant conductor, in the main auditorium. Programs fitted to three types of pupils will include one for Fourth Grade children that contains The Nutcracker Suite of Tschaikowsky; one for older children, a Program from the Land of Make Believe (music of Mendelssohn, Grieg and Wagner), and one for Young People, that also contains the Respighi Fountains of Rome.

The series of Beethoven sonata recitals at the Museum of Art, given in alternation by Beryl Rubinstein and Severin Eisenberger was continued by Mr. Rubinstein. This series, which has continued for two years, will be concluded by Prof. Eisenberger. The public appreciation has been so great that after the first recital the auditorium seating four hundred has been crowded.

Miami, Fla. The Mana-Zucca Music Club gave a concert on the afternoon of March 17. One of the attractions was a group of Mana-Zucca's compositions with the composer at the piano. These were The Old Mill's Grist, Just Something, and Puva (Indian Lullaby).

Nashville, Tenn. Amelita Galli-Curci received an ovation in recital at Ryman

Auditorium under the auspices of Mrs. L. C. Naff. The program included Meyerbeer's Shadow Song from Dinorah; Bishop's Lo, Here the Gentle Lark; Garden Thoughts, by Samuels, husband of the noted singer, and compositions by Paisiello, Rosa, Mozart, Bartlett, Obradors, Delibes, Hahn, Levy, and Besly. Galli-Curci responded to the insistent applause with many encores. Homer Samuels was the accompanist and played piano solos, including Beecher's Prelude, Laidoff's Barcarolle, and Uncle Remus by Morris. Raymond Williams was the flutist for Mme. Galli-Curci.

George Peabody College for Teachers presented Liza Lehmann's In a Persian Garden, and the Aeolian Trio of the college. The Lehmann Song Cycle was sung by the college quartet, composed of Mrs. Betsy Gebhart Turner, soprano; Gladie Stutler, contralto; B. E. Whitmore, tenor; and E. B. Baldwin, bass. The Aeolian Trio, with Mrs. John Vincent, violinist; John Vincent, flute, and Mrs. Ethel Jackson Gebhart, piano, gave Bagatella by Suk, Gluck's Dance of the Blessed Spirits, Nocturne by Field, and Rabaud's Andante and Scherzo.

Joseph H. Lockett, pianist, recently appeared in recital at Fisk University. He played music by Bach, Liszt, Brahms, and Chopin; Song of the Shrine, by Nathaniel Dett, and Liszt's Dance of the Gnomes.

Fisk University Music School presented the Howard University Glee Club in Fisk Memorial Chapel. Among the numbers sung were Arcadelt's Ave Maria; Keep a Goin', by Jacobsen; Moffat's Chit-Chat; Palmgren's Fireflies and Summer Evening, and Bliss' A Plainsman's Song. Soloists were Alfred A. Scott, violinist; Lester Dorsey, baritone; and William D. Allen, Jr., pianist. Mandy Lou, song by John W. Work, instructor at Fisk, had to be repeated.

Oshkosh, Wis. Many people prominent in the social and music life of the city acted as patrons and patronesses at the concert which the Fox River Valley Symphony Orchestra gave on March 23 at the Grand Opera House. Phillip A. Laffey, who is responsible for the organization of the orchestra and who is its director, shared honors with Frank Laird Waller as guest conductor. Mr. Waller has been winning fame as conductor of the Milwaukee Philharmonic Orchestra. The program included Orpheus in der Unterwelt, and Offenbach overture, two movements from Schubert's Unfinished Symphony, four numbers from Grieg's Peer Gynt Suite, Rubinstein's Angel's Dream, and Tschaikowsky's Marche Slave. Ethel Murray was soloist.

Pittsburgh, Pa.—Under the auspices of the Pittsburgh Orchestra Association, the

(Continued on page 29)

TED SHAWN	On Tour JAN., FEB., MAR., 1932
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Minneapolis Symphony, conducted by Henri Verbrugghen, appeared at the Syria Mosque. Their playing was exemplary, the supreme accomplishment being the Beethoven Seventh Symphony. Maier and Pattison, two-piano team, were the soloists, playing the Mozart piano concerto in E flat.

Jeanne Brideson, eight-year-old violinist, and pupil of Ralph Lewando, was the assisting soloist at the organ recital of Dr. Caspar P. Koch in the Northside Carnegie Hall, playing pieces by Kreisler, Monti, Brahms, Handel and Bohm, accompanied by her teacher.

At the organ recitals of Dr. Caspar P. Koch held on Sunday afternoons in the Northside Carnegie Music Hall, the recent soloists were Helen Cruz, violinist, accompanied by Julia Katz; Mrs. L. Wallace Ohl, contralto, artist-pupil of Lyman Almy Perkins, who assisted at the piano; and Dorothy McKinney, soprano, with Norman O'Hara accompanist.

The Musicians' Club held its February meeting at Valentino's. The session was devoted to business and a discussion of the forthcoming manuscript programs to be given by members of the club.

The combined glee clubs of Carnegie School of Technology and the Pennsylvania College for Women presented an interesting concert in the auditorium of the latter institution.

R. L.

Saskatoon, Canada. In memory of Lynnwood Farnam, a Bach Festival was given in the Third Avenue United Church, March 2, 3 and 4. "His life and genius have been the greatest formative influence on music in Saskatoon," was printed on the official programs. Solos for organ, piano, violin cello, with vocal solos and choral numbers as well as instrumental ensemble music, made up very interesting programs, all the music by Bach.

R.

Selinsgrove, Pa. At the Conservatory of Music of Susquehanna University, there was a faculty recital on February 23, which enlisted the artistic services of Bertha Lansing Rodgers, contralto, Mary Kathryn Potteiger, pianist; Frederick Clement Stevens, tenor; Percy Mathias Linebaugh and Elrose Leon Allison, organists and pianists, and William Donald Hemphill, violinist. An interesting program held the attention of an audience that completely filled Seibert Chapel Hall.

On March 2 there was a concert by the Ladies' Choral Club, and on March 9 a Students' Evening Recital.

The University Star Course brought Phradie Wells, Metropolitan soprano, and Edgar Shelton, pianist, on March 16. Miss Wells was heard in operatic arias by Verdi and Ponchielli, and two groups of attractive songs. In excellent voice, the soprano was enthusiastically received.

Mr. Shelton played Mendelssohn's Variations Serieses and pieces by Chopin, Albeniz and Liszt with consummate technical skill, large soulful tone and assured musicianship. He also won prolonged and spontaneous applause at the hands of his audience.

Harold Richey played the accompaniments for Miss Wells.

J.

Oberlin Conservatory Notes

OBERLIN, OHIO.—On March 3 Oberlin heard the Cleveland Orchestra for the third concert of the season. The orchestra, under the direction of Mr. Sokoloff, played the Passacaglia, Bach-Goedicke, the Bacchanale from Tannhäuser, Paris version, and March from the Fairy-tale, Tsar Saltan, by Rimsky-Korsakoff. But the high point of the program was reached with the playing of the great Symphony No. 2, in E minor, by Rachmaninoff, which made up the second part of the program. It was given a splendid performance by Mr. Sokoloff, bringing to a fitting close the Oberlin Orchestra Concerts for the year.

Miriam Peabody, of Appleton, Wis., gave her graduating recital in piano on March 2. Her program included the Bach Chromatic Fantasia and Fugue, Brahms Capriccio, Ravel's Jeux d'eau, four Chopin Etudes, and the Rubinstein Concerto in D minor, performed with the Conservatory Orchestra.

The Ohio State High School Orchestra Contest will be held in Oberlin again this year, on April 30 and May 1, under the auspices of the Department of School Music in the Conservatory.

T.

Silberta's Lecture-Recitals

The fifth Rhea Silberta Lecture-Recital at the St. Moritz on Wednesday morning, March 25, was devoted to Debussy. Vivienne de Veau, soprano soloist, was heard in seven songs in which she easily revealed her musicianship, interpretative ability and voice of charming quality.

The date of the sixth and last concert in the series has been changed from the morning of April 8 to the evening of April 14, when the concert will be devoted entirely to the compositions of Miss Silberta. The following artists will appear: Vivienne de Veau, Molly Taylor, Beatrice Lohre, Rhea Silberta, John Carroll and Harvin Lohre.

The concert will be followed by a reception and dancing.

Los Angeles Hears Two World Premieres

Rodzinski and Iturbi Thrill — Robeson Delights — Chicago Opera Performances Also Enjoyed

LOS ANGELES.—With Rodzinski and Iturbi giving us Brahms and Beethoven, the cup of joy ran full and deep. As a prominent player in the Symphony Orchestra said: "With Rodzinski directing, Brahms is Brahms." The musical depth of Rodzinski's reading of Brahms' Symphony No. 3 in F major is not to be held lightly, as he approaches his work with seriousness and thoroughness greatly to be admired. He shared with his men the ovation that was so heartily given. Iturbi, modest, almost apologetic in manner, gave us a real thrill, with the masterful playing of Beethoven's Concerto for Piano in G major. His technique is most comprehensive, musicianship beyond reproach, and his reverence for Beethoven is profound. The writer sat next to a well known critic who voiced a choice new phrase: "That does not fulfill an ideal; it creates a new one." Dr. Rodzinski opened with the Fantasia for double stringed orchestra, by Williams, charmingly played, and closed with Love of the Three Oranges, by Prokofieff.

PAUL ROBESON

Robeson played to a sold-out house, with some two hundred seats on the stage. His singing of spirituals was greatly appreciated and won him many friends. The infectious smile is an asset hard to value, as he gets his audience before he sings. The well poised athletic body speaks of football days, and his easy manner on the stage bespeaks many programs given. Beautiful simplicity marks his recital work, and a sense of wholeness pervades his earnest desire to interest you.

PHILHARMONIC ORCHESTRA

The tenth Sunday concert brought two world premiers, also a new Hadley number, and Dvorak's Symphony, "From the New World." Heinrich Hammer conducted two movements from his Symphony in B minor. The work is interesting, having good thematic material and created a splendid impression. Conducting without baton, Mr. Hammer carried the men through his work in a convincing manner. Dr. Rodzinski called on his genius for the interpretation of Dvorak's Symphony and the audience rewarded him and his men with prolonged applause. Dr. Rodzinski is beautifully "en rapport" with his men and secures remarkable results in the finer shadings, and nuancing of phrasing. Each of the four movements was very individually treated, forming a whole that left nothing to be desired.

Alois Reiser directed his Slavonic Rhapsody in its world premiere, and gave a good account of himself both as a composer and a conductor. The work is built on three Slavonic folk songs and is treated in a most musicianly manner. His judicious balance between lovely melody and the more modern idiom places the work as one very worth while. It is full of color and retains interest throughout. Mr. Reiser is no novice with a symphony orchestra and the thoroughly routine director was much in evidence.

Dr. Rodzinski closed the program with Henry Hadley's Suite for Orchestra, Streets of Pekin. It is made up of seven short movements, and is very colorful. We are grateful to Mr. Hadley for not overdoing the Chinese effects. The last movement, The Forbidden City, calls for especial mention, as it is done in a masterful way.

CHICAGO OPERA COMPANY

The company presented La Traviata, Die Walküre, Cavalleria Rusticana with Pagliacci, Lucia di Lammermoor, Aida, Der Rosenkavalier, and Rigoletto. The attendance was good, and the high standard of their performances was maintained. Their many really great stars were at their best, and gave unalloyed pleasure.

C. B.

E. Robert Schmitz With Haensel & Jones

E. Robert Schmitz, noted French pianist, has signed a contract with Haensel & Jones whereby his name is added to the list of pianists which this management is presenting next season. Mr. Schmitz plays the Baldwin piano. In this country, as in Europe, he is well known, and his artistic services are in demand, as he has appeared most successfully in recital and as soloist with orchestra from coast to coast.

Lund's Marta Changed to April 25

Owing to the Easter holidays, the performance of Marta by the Charlotte Lund Opera Company, scheduled for April 11, has been changed to Saturday morning, April 25, at Town Hall, at eleven o'clock.

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Franz Liszt in Word and Picture

(In six weekly instalments. Part I appeared March 28)

PART II

(Part III next week, with subsequent instalments to follow)



(6) LISZT AT THE AGE OF TWENTY-ONE

In 1823 Liszt moved with his parents from Vienna to Paris. His father wished to have the wonder child enter the Conservatoire, but Cherubini, who was prejudiced against prodigies, would not accept the boy. So Liszt was thrown on his own resources at the age of twelve. His public appearances were hailed with continually increasing enthusiasm. Paris, the French provinces, and soon England, did homage to the young genius. When, at sixteen, he lost his father, he had no trouble in supporting his mother and himself in fine style with the proceeds of his concerts and lessons. Paganini's appearance in Paris in 1831 greatly impressed Liszt and had a most beneficial effect on the development of his bravura technic.



(7) COUNTESS MARIE D'AGOULT

(Courtesy of the Wagner Museum, Eisenach)

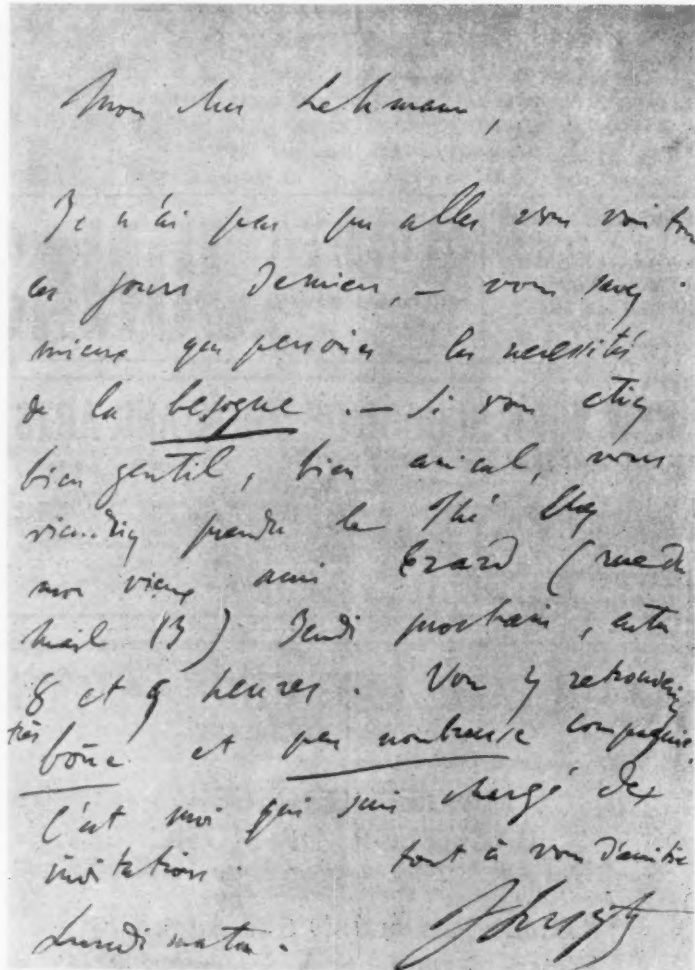
Marie, Viscountess de Flavigny, was born in 1805, the daughter of a French emigrant. In 1827 she married Count Charles d'Agoult, twenty years her senior. Liszt frequented her Paris salon, and soon fell under the spell of her beauty, wit and ardent temperament. When Liszt took up his abode in Switzerland the countess left her husband and joined the great pianist. Three children resulted from this union of the two artists (Marie had won literary renown under the pen name of Daniel Stern), a son and two daughters. Incompatibility of temperament and intellect between the two became more and more pronounced, and in 1844 their liaison of ten years' standing was terminated.



(8) LISZT IN HIS TWENTY-SEVENTH YEAR

(Lithograph by Kriehuber)

The year 1836 signalizes Liszt's famous artistic combat with his greatest rival, Thalberg. Liszt had, in an article, criticised Thalberg's insipid style of composition, and Fetis, a prominent musicologist and admirer of Thalberg, had accused Liszt of being envious of his rival. The two great pianists gave concerts within a short space of time, and the public received both equally well. At a charity concert sponsored by Princess Belgiojoso the two virtuosos both performed, and again listeners would not decide as to which one was superior. A well-known society lady, who attended, expressed the opinion: "Thalberg is the greatest pianist in the world; Liszt is the only one."



(9) A LISZT LETTER TO THE PAINTER, LEHMANN

Liszt soon felt thoroughly at home in Paris. This appears from the accompanying facsimile letter, in which the pianist, at the request of the well known piano manufacturer and inventor, Erard, invites the eminent historical painter, Heinrich Lehmann, to Erard's home. The choice of all the guests that evening was left to the "wonder-pianist," which shows in what high esteem he was held in select circles.

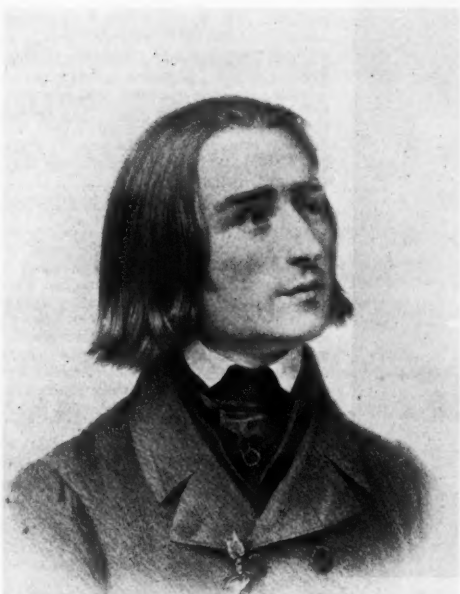


(10) LISZT IN HUNGARIAN NATIONAL DRESS

(Lithograph by Kriehuber, 1839)

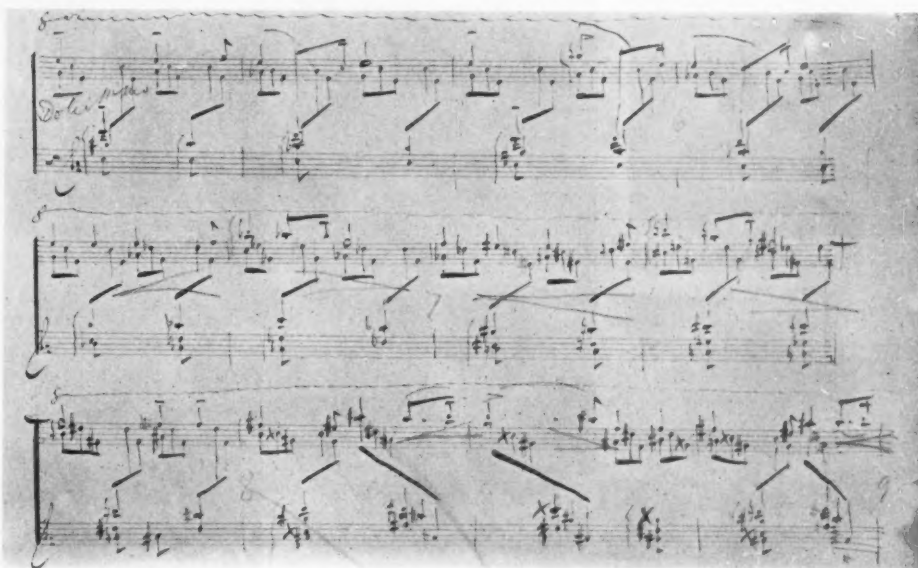
Liszt always considered himself a semi-Hungarian, and liked to be pictured in the dress of that country. He concertized in Vienna in 1838 for the benefit of the Hungarian Danube states, and made a triumphal tour of the Magyar country the following year. He donated the proceeds of a number of concerts in Hungary to charity, in recognition of which he received a sabre in a scabbard decorated with jewels. That meant his elevation to the rank of a noble. Liszt's love of Hungary is also attested in his literary work, "Of the Bohemians and their Music in Hungary," which deals with the national Hungarian Gypsy music.

Franz Liszt in Word and Picture



(11) LISZT AT TWENTY-EIGHT

In 1839 Liszt set out on a triumphal concert tour through Europe, and for the following ten years the world rang with the fame of "the greatest pianist that ever lived."



(12) FACSIMILE LISZT MANUSCRIPT

(Property of The Friends of Music, Vienna)

Works for piano form the bulk of Liszt's compositions. Besides his original pieces there are innumerable arrangements, which include Beethoven symphonies, Schubert songs, Berlioz symphonic poems, operas, etc., which in his day did much to popularize the originals. The accompanying manuscript of part of Liszt's G sharp minor Adagio is particularly interesting in that it shows the innovations in pianistic structure which the master had adopted shortly before writing this composition. The exceptionally neat pen and ink manuscript shows the addition in lead pencil of expression and other marks.

(13) COSIMA AND BLANDINE LISZT IN 1846

(Drawn by H. Lehmann, Liszt Museum, Weimar)

The first child of Liszt and the Countess d'Agoult was a daughter, Blandine, born in 1835. She was the acknowledged favorite of the master. She eventually married a prominent French jurist, Emile Ollivier. A second daughter, Cosima, was born in 1837. Cosima married Hans von Bülow and later Wagner. A son, Daniel, born in 1839, died at the age of twenty. Liszt made legal acknowledgment of his fatherhood immediately after the birth of each of his children, so that they were enabled legitimately to bear his name. Their education was started by his mother and finished in an excellent educational institute. Liszt's love for his children is evident from the motto of his composition, *The Bells of Geneva*; it is from Byron's *Childe Harold's Pilgrimage*, and reads: "I live not in myself but I become portion of that around me."



(14) LISZT AT THE PIANO

The poet, Heine, gives his impression of Liszt's playing in the following words: "When seated at the piano he storms the keys and myriad heavenly thoughts are intoned; the sweetest flowers seem to spread their fragrance, so that awe and enchantment alternately beset the listener. My head is still buzzing since his last concert; I do not remember what he played, but I would swear that he made variations on themes from the Apocalypse. At first I could not distinctly recognize the four mystic animals—I heard only their voices. His best playing was done in the Tal Josaphat. There were lists, as in a tournament, and the uprisen people crowded about as pale as death. First Satan galloped up, caparisoned in black. Behind him slowly rode Death. Finally came Christ, in golden apparel, on a black steed, and with his holy lance he dispatched first Satan and then Death, to the delight of the multitude."

(15) LISZT AND HIS FRIENDS

(Painting by Dannhauser, Courtesy of the Society for Reproductive Art, Vienna)

In this fine painting the well-known historical painter, Dannhauser, depicts the overpowering effect of Liszt's playing on his distinguished contemporaries. Seated on the arm-chair (left) is Alexander Dumas, Sr., next to him the renowned author, George Sand. Behind them stands Victor Hugo, and to his left are Paganini and Rossini. At the feet of the master, her head leaning against the piano, is the Countess d'Agoult.



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Announcing recently the aims of the New York Polyhymnia, Lazare Saminsky, its executive director and conductor, stated that the Polyhymnia is bringing to the international forum unknown musical cultures and works by living composers of independent creative attitude. Because of their independence, such composers are not supported by "cliques" and "coteries" ruling in many ways the presentation of new music in the capitals of America and Europe.

The Polyhymnia has presented already, under the direction of Mr. Saminsky, in Berlin, Vienna and Milan, a number of valuable American and European works which were formerly unable to get to the international forum.

The society does the same work in its first New York program on April 12 at the Martin Beck Theater. Having the assistance of Ruth St. Denis, as director of choreography; Marianne de Gonitch, of the Philadelphia Grand Opera Company; Ruth Rodgers and

Ethel Luening, sopranos; Henry Clancy, tenor; Moses Rudinov, baritone; the Emanuel Choir, orchestra and a corps de ballet, Mr. Saminsky will conduct the first stage performance of two ballet scenes, one by a young and gifted Philadelphian, Evelyn Berckman, and the other by one of the most important among the living Russian composers, Michael Gniessin.

New choral works by other representative American composers, Frederick Jacobi and Leo Sowerby, are also on the program. The balance contains orchestral settings of medieval Troubadour songs by Richard Hammond and Saminsky's Jephtha's Daughter.

Werrenrath Back at Conductor's Post

Reinald Werrenrath returned Palm Sunday, March 29, to his duties as conductor of the National Oratorio Society. The music broadcast on this occasion was the first part of Elgar's The Apostles. There were an augmented chorus and orchestra and the following soloists: Selma Johanson, soprano; Georgia Graves, contralto; Robert Harper, tenor; Craig McDonnell, baritone; Frank Croxton and Earle Waldo, basses. This performance by the WEA Society is understood to be the first time the Elgar work has been broadcast.

Mr. Werrenrath led his forces in characteristic style, bringing out the dynamic shadings of the music, blending the various elements of the ensemble into an inspiring and tonally faultless whole. The second part of The Apostles will be presented on Easter

Sunday (April 5). The hour is from 1 to 2 p.m., and the station, as already announced, is WEA.

Robin Hood Presented at McMillin Theater

The series of twenty Saturday morning entertainments for children, which the Institute of Arts and Sciences of Columbia University has been sponsoring, closed recently with a performance of Robin Hood by the Clare Tree Major Players. These Saturday morning events have been held in the McMillin Theater, New York, and have drawn numerous and enthusiastic audiences of children. Robin Hood is, as all know, a name to conjure with, and it is an unresponsive child indeed who does not thrill to the beloved outlaw's adventures. The Clare Tree Major players offered a vivid and spirited picture of the Sherwood Forest saga and thoroughly delighted their youthful audience.

Robert Braine Songs Are to Be Featured

Margaret Oleson, soprano, will sing Robert Braine's song, June, on tour between April 6 and 24. She appears with the Upsala College Glee Club, from April 6 to 16, in Kane, Pa., Jamestown, N. Y., Cleveland, Youngstown, and Akron, O., and Erie, Warren and Pittsburgh, Pa., April 17 for the Women's Club of Jersey City, N. J., and April 24, with the Amphion Glee Club, Hackensack, N. J.

Miss Oleson will use Mr. Braine's song, It Is for You, as an encore on all of these programs. She has also sung June on the air from the National Broadcasting Company's studios several times recently.

Walther Kirchhoff Becomes Publisher

Walther Kirchhoff, for a number of years one of the leading German tenors of the

Metropolitan Opera Company, has given up his operatic career to become a partner in the New Jersey Freie Presse, German newspaper in Newark, N. J. Before taking up his journalistic activities he will make a short farewell European concert tour.

London

(Continued from page 5)

led the Philharmonic Orchestra through a well-rehearsed program. Opening with Glück's sombre overture to Alceste, the prospect brightened considerably as Gieseking delicately wove the threads of a Mozart concerto, and kept that serenity throughout Arnold Bax's long but intensely interesting third symphony.

LONDON SYMPHONY ORCHESTRA AT ITS BEST

Happiness was again the key-note of the London Symphony Orchestra's concert at the Albert Hall, conducted by Sir Thomas Beecham. Beethoven's fourth symphony radiated optimism, and was brilliantly executed in every detail. Moriz Rosenthal, who was making his reappearance in London after several years' absence, was warmly welcomed and enthusiastically cheered at the close of his magnificent performance of the Schumann concerto. This grand old man, a seventy-year-old link with Liszt, whose pupil he was, played that master's Hungarian Fantasy with all the fire of a youngster and the wisdom of a veteran.

Rosenthal was again the soloist at the London Symphony Orchestra's concert at the Queen's Hall on the following evening. This concert served to introduce a highly capable conductor, Hans Weisbach, to London. There is nothing of the solid "Kappellmeister" about Weisbach; he is consumed with amazing energy, and beams geniality upon orchestra and audience alike, so that Londoners took him to their hearts at once. He gave an excellent performance of a concert suite from Florent Schmitt's blood-curdling ballet, La Tragedie de Salomé, and accompanied the bewildering convolutions of the Chopin concerto in E minor with real skill. In the seventh symphony of Beethoven, which occupied the second half of the program, the orchestra rose to the occasion, responding manfully to the conductor's invigorating interpretation.

PIANOFORTE SOCIETY PRESENTS GIESEKING AND FISCHER

Gieseking was heard in recital under the auspices of the Pianoforte Society, and delighted a crowded audience by the crystal clarity of the Bach Partita in B flat. The rest of his somewhat kaleidoscopic program consisted of works by Schumann, Brahms, Chopin, Tansman, Ravel and Debussy.

Another fine pianist is Edwin Fischer, who appeared at the Pianoforte Society's concert on the previous Saturday afternoon. His conception of Beethoven's Appassionata Sonata, in which he displayed a brilliant command of tone-color, was the centerpiece of his well-balanced program. He was enthusiastically received.

BROSA QUARTET WINS OVATION

How often does one hear cheers at a chamber music concert? The atmosphere is not usually conducive to noisy approbation, but it was with full-throated acclamation that the members of the Brosa Quartet were applauded at their last London recital before their American tour. Their program was admirably chosen to show their versatility. Mozart's C minor quartet, played with subtle delicacy of phrase and tone; Beethoven's in C sharp minor, Op. 131, in which their penetrating depth of understanding made even the rough places plain; and an exquisite performance of Debussy's quartet in G minor, which closed a memorable evening.

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Radio Piano Lessons— Teachers Should Cooperate



Photo © Harold Wagner
JOHN ERSKINE,
of the Juilliard Foundation.



E. C. MILLS,
of the National Broadcasting Company.

The radio piano lessons started in earnest last week. There are to be two radio lessons a week broadcast over a national chain, one on Tuesday afternoon at three, the teacher being Osborne McConathy, and the other on Saturday morning, the teacher being Sigmund Spaeth. Last Saturday was the first of the lesson hours, or perhaps one should better say the last of the introductory hours. These introductory hours have been regularly broadcast now for several months, the object of the broadcasters being primarily to get people interested in the hours so as to attract a steady audience.

Last Saturday morning Mr. Spaeth continued in a way this preliminary announcement, and had John Erskine of the Juilliard Foundation play as the first in a series of non-professional musicians who are to appear with Mr. Spaeth by way of indicating what can be done in the way of music-making by the amateur.

The National Broadcasting Company is sending out, to everyone who applies, charts to be used during the progress of these lessons. The broadcasting company has, as a result of preliminary announcements, received many thousands of applications from all over the country and from all sorts of people, some cultured, some obviously otherwise, some apparently children, some the mothers of children.

It cannot be too insistently repeated that the broadcasting company has no intention whatever of entering into competition with music teachers anywhere. Their actual intention is just the opposite: to encourage people to take music lessons. The letter that

Mr. Mills is sending out with the charts explains that the broadcast lessons will only be a preliminary and are intended to lead to regular music lessons. Mr. Mills further says that the National Broadcasting Company will furnish the names of local teachers to anyone who applies for this information.

In other words, the intention of the broadcasting company is to do its bit in revitalizing personal participation in music. This has all been said or intimated in these columns before. It must be repeated and insisted upon because there is always the danger that some private teachers will resent this interference with their business and will oppose what the broadcasting company is attempting to do. Private teachers will do well to cooperate with the efforts of the broadcasting company and with local piano and music dealers in the towns and cities where they live, so that the music business may be a unit, it being obvious that an interest in music will eventually lead to music lessons. Particularly should teachers be careful not to criticize the broadcasting company for its method of giving lessons. These methods—there are two of them—have been designed by experts in the music world. No one could be better qualified for this work than Osborne McConathy, and Sigmund Spaeth is everywhere known as a musician of individual ideas, a lecturer and writer of ability. Mr. Spaeth wrote The Common Sense of Music, and if the musicians of the United States can now apply common sense to the music business, music will thrive and so will the musicians.

each day through the week culminating Easter Sunday with an elaborate array of choral and orchestral talent. Directed by Pietro Yon, organist of the Cathedral, Sunday's program was sung a cappella with Choirmaster Father G. I. Rostagno, in charge of the combined choirs. Preceding the usual solemn blessing of the Palms by His Eminence Patrick Cardinal Hayes, the Processional moved into the Cathedral singing a Mass composed by Mr. Yon—O Quam suavis est, made up of four and eight part male voices.

Musically, Holy Week at St. Patrick's offers special inducement to the student of old Gregorian chants and motets. Augmented by the voices of priests and 300 Seminarians and Collegians, the Cathedral choir took part in the Tenebrae ceremony which started Wednesday and continued at 4 P.M., on Thursday and Friday. The latter day, Good Friday, was celebrated with special music the Devotion of the three Hours at which Mr. Yon presented works by Witt, Palestrina, Schweitzer, Palestrina-Vittoria, Jacobus Gallus, Gumpelshainer, and several of his own compositions. Holy Saturday is observed with Gregorian chants.

To permit Mr. Yon to conduct the symphony orchestra at the Easter Day services, L. A. Shelburne will serve as organist for the occasion. In addition to the full Cathedral Choir, Mr. Yon will make use of two organs and a full orchestra. Special soloist talent has also been arranged for, according to St. Patrick's musical director.

Clive H. Tillotson Arrives

Mr. and Mrs. Frederic Tillotson of Boston have had the pleasure of welcoming into their home a newly arrived member of the family, Clive Hastings.

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To Offer Three Services on
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Bach's St. Matthew Passion was sung in the First Presbyterian Church on the evening of Palm Sunday (March 29), by the combined choirs of the First Presbyterian and the Brick Presbyterian churches. The soloists were Grace Kerns, soprano; Amy Ellerman, alto; Dan Gridley, tenor; and Edgar Schofield and Herbert Gould, basses. Mr. Gridley sang The Narrator, the part of Jesus was taken by Mr. Gould, and Mr. Schofield sang the music assigned to Judas, Pilate and the High Priest. Dr. William C. Carl directed the performance and presided at the organ as well.

On Easter Sunday Dr. Carl will hold three services—11 a.m., 4 p.m. and 8 p.m. Dr. Carl, from the organ, will conduct the Motet Choir, the soloists being Miss Kerns, Miss Ellerman, Mr. Gridley and Mr. Schofield. Music at the morning service will include organ numbers by Gaul, Borowski and Guilman, and carols by Martin Shaw, Matthews, West, Liszt, Sowerby and a Basque folk song; composers on the four o'clock program are Mailly, Bach and Donastia; in the evening, Loret, Massenet, and Dubois and Russian antiphonal numbers will be featured.

Easter Week at St. Patrick's Cathedral

St. Patrick's Cathedral's large male and boy choir will be further augmented for the presentation of the Easter-week musical program, which began March 29 and continues



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American Academy Graduation and Matinee

The largest class in the school's history of forty-seven years, numbering forty-four young men and women, was graduated at the Belasco Theater, New York, March 16. Arthur Byron and Lawrence Langner, actor and playwright, respectively, gave interesting addresses, the latter making several practical suggestions, with friendly, if sometimes jocular, advice to the students.

The graduates were: Peggie Brindley, Victoria, B. C.; Betty Brown, New York City; Frederick Buckley, Rochester, N. Y.; Elizabeth Carter, Fortville, Ind.; Georgia Chalmers, Crockett, Cal.; Robert Champlain, Derby, Conn.; Alma Clare, New York City; Lorraine Dauth, New York City; Dana Easton, Minneapolis, Minn.; Muriel Edgerton, Lynbrook, L. I.; Betty Eichholz, Savannah, Ga.; Walter Eyer, Dayton, Ohio; Blanche Field, New York City; Carl Frank, East Orange, N. J.; Morgan Galloway, Louisville, Ky.; Ruth Goodman, Mexico City; Anne Graham, New York City; Florence E. Hastings, Hollidaysburg Pa.; Beatrice Hoffman, Brooklyn, N. Y.; Jane Hunter, Baltimore, Md.; Andrew Hutchins, Portsmouth, N. H.; Betty Kashman, New York City; James Kramer, Dansville, N. Y.; Charles Krueger, Philadelphia; Marie Lieb, White Plains N. Y.; Jean MacDonnell, Portsmouth, Ohio; Ralph Mead, Merrill, Wis.; Elsie Meyer, Brooklyn; William Onken, Brooklyn; Hugh Ordell, St. Charles, Mo.; Nina Rienta, New York City; Marjorie Rollins, Brooklyn; Stephen Russell, South Paris, Me.; Vivien Rutley, Brooklyn; Sabine Sands, New York City; Raphael San Martin, Mexico City; Ann Sharman, Brooklyn; Clark Smith, New York City; Charles Tilkie, Brooklyn; Dawson Tracy, Pasadena, Cal.; Edward Van Danaker, Philadelphia; Constance Van Duyn, Syracuse, N. Y.; Marilouse Walls, Fort Scott, Kan.; and Anne Woodruff, Grosse Pointe, Mich.

The March 13th matinee (tenth) performance began with Chinese Love, which was well acted by Mesdames Beatrice Hoffman, Nina Rienta, Taro Yamane, and Messrs. Raphael San Martin, William Onken, Dana Easton, Edward VanDanaker and Hugh Ordell. The Best People was well portrayed, Dana Easton and Marjorie Rollins winning most applause. Andrew Hutchins did well as the chauffeur, and Dawson Tracy also won honors. Others in the play were: Anne Graham, Elsie Meyer, Betty Kashman, Muriel Edgerton, Stephen Russell, Charles Tilkie, James Kramer, Raphael San Martin and Frederick Buckley.

School of Musicianship Benefit Recital

Chairman Sylvia Stein, of the reception committee of the School of Musicianship spoke a word of welcome to the large audience at Grand Central Palace, March 14, the first of several student scholarship fund recitals. Raquel Shanock, mezzo-soprano, showed a voice of agility in Donaudy's Spirite pur Spirite, capacity for expression in Strida la Vampa, and charm in her singing of Girometta (Sibella). She later sang arias and songs by French and Russian composers. Joseph Kempf showed a musical spirit, excellent enunciation, with low G and high E flat, in Handel's Hear Me, and his singing in German of Der Neugierige (Schubert) was well done. Elise Reimer Kelly was the excellent supporting accompanist.

Haven, Conn., for several years until he was awarded a Juilliard Scholarship.

Boris Levenson was represented by two choruses and two tone-poems for piano on the Choir Ensemble Society concert, Johnstown, Pa., conducted by Edward A. Fuhrmann. Rufus Gibson, tenor, sang his Serenade on March 8 at Carnegie Chamber Music Hall. Other works by Levenson were heard during March in Chicago, Quebec, and over radio station WGBS, New York.

Mary Louise Meeker, mezzo contralto, and member of the National Music League, broadcasts every Friday afternoon over WOR at 2:45, and Monday morning over WABC. Letters from all parts of the country have been received by the station praising the delightful singing of Miss Meeker.

John W. Nichols has the nucleus of an excellent orchestra in Trinity M.E. Church of Newburgh, where he is director of the chorus choir; he is seeking a second violinist and flute player.

Hugh Porter, organist-choirmaster of the Second Presbyterian Church, New York, gave special Lenten musical services with enlarged choir, the important organ and choral numbers making interesting programs. That of March 18 contained the following unusual choruses: Blessed He (Frank), How Lovely is Thy Dwelling Place (Brahms), Jesu, the Very Thought is Sweet (Vittoria), The Knight of Bethlehem (Bornschein), and Psalm 150 (Frank). This service was under the auspices of the American Guild of Organists and was largely attended.

John Prindle Scott, song writer, was honor guest at a Celebrity Breakfast given by the Washington, D. C. League of American Pen Women, when Dr. George E. Anderson, tenor, sang two Scott songs—The Secret, and The Revelation—with fine success. An entire Scott program, planned for April 7, had to be postponed owing to illness. Mr. Scott is at present guest of his sister, Mrs. Franc Follett of Syracuse, previous to going to his estate at McDonough for the summer.

The Society for the Publication of American Music announces that through its annual competition it has chosen a sonata for violin and piano by Frances Terry of Northampton, Mass., and a quintet for wind instruments by Leo Sowerby of Chicago for publication this season. During the twelve years since its founding by William Burnet Tuthill, the Society has published twenty-three chamber music compositions and five orchestral works.

Margaret McClure Stitt has composed a new song, Ride, Youth, Ride, which is full of movement. It was presented before the Three Arts Club of Cincinnati, Leonard Treash singing it with success, and the composer being at the piano. Other of her songs were sung by Mrs. Audrey Gillespie, soprano, and Edna Howard Frankl.

William A. Wolf, president of the Pennsylvania Council N.A.O., announces the next state convention for Norristown, Pa., May 3-5. Special evening services in churches, a luncheon, dinner and reception, with a visit to Valley Forge, are features. Recitalists will be Carl Weinrich, Charles Pearson, and Edwin Rechlin.

Artists Everywhere

Frederic Baer will appear as soloist with the Saint Cecilia Club of New York, Orpheus Club of Newark, and the Woman's Choral of Nutley, N. J., this month.

Charles Wakefield Cadman appeared before the Valley Hunt Club on March 15, and before the Shakespeare Club of Pasadena on March 17. With the composer at the piano, White Enchantment was given by the Hollywood Quartet. On March 18, Mr. Cadman left Los Angeles for a tour of the Northwest, to appear in concert in Shasta, Redding, Portland and Seattle. In these concerts, he was assisted by Ruby Ohman, contralto. Three concerts were given in Portland, including his annual appearance as soloist, playing his own compositions, with the orchestra in the Sunday morning concert. Texas will next claim the composer who will direct his operatic cantata, Sunset Trail in Dallas and in Ft. Worth where a pageant is to be held in April.

Walter Charnbury presented his advanced pupils in a program of piano music at his Steinway Hall studios on March 22. The compositions were chosen from the works of Bach, Mozart, Mendelssohn, Chopin, MacDowell and Scott. Those taking part in the program were Sophie Fisher, Mildred Pearson, Rose Miller and Lawrence Kenney.

Kate S. Chittenden presented five pianists in ensemble music, March 27, at the American Institute of Applied Music. Performers, in the order of their appearance, were Anastasia Nugent and Edith Miller; Mrs. Leo Stieglitz and Martha Martin; H. Davis, these playing works by Mozart, Bach and Chopin. Miss Miller's playing of Mozart's concerto in A had the accompaniment of a second piano and string quartet, while Annabelle Wood played the accompaniment to Miss Davis' Chopin polonaise.

Artur De Filippi, tenor and soloist at the Cathedral of St. John the Divine, will sing Sanctus by Gounod at the services Easter Sunday morning. On April 17, he will sing at a concert given by the Jersey Laundry Men's Convention at Asbury Park.

Herbert Gould, bass-baritone, appeared on March 25 with the New York Schola Cantorum in Carnegie Hall, singing music by Bach and Schuetz, and also several Jugo-Slav songs.

Florence Kaiser, who in private life is Mrs. Siegfried Vollstedt and lives in Hamburg, where Mr. Vollstedt is one of the conductors at the Opera, sang Cadman's Song of Life, which was dedicated to her by the composer, at the annual Press Ball given not long ago in Hamburg. Mrs. Vollstedt is making a real success in Hamburg, and her appearances there are always welcome. On this occasion she was accompanied by her husband.

Charles Kullman appeared with the Berlin State Opera on February 23, singing Pinkerton in Puccini's Madame Butterfly. Mr. Kullman studied with Harold Huni in New

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A New Dictionary of American Music

A book has just reached this office which is the best of its kind the reviewer has seen. This is said without hesitation or reservation, and with no fear of contradiction. It is the work of John Tasker Howard, and is entitled *Our American Music* (Thomas Y. Crowell Company, New York.)

This big volume of more than seven hundred pages is chiefly a biographical dictionary. But it is more than that. It contains a history of American music and American musicians—this term implying musicians living in America—and gives an impressive picture of the growth of our music, or, rather, musical enterprise.

As to who Americans are, musically speaking, Mr. Howard's sympathies are with the foreign born. He trembles lest they be excluded and sheds a tear over any possible injustice that might or may be done them. "Who is the American composer?" he asks. "Many think he must be born in this country; that those who urge the adoption of foreign residents as Americans do so because we have so few natives. That a French composer is always a Frenchman; a German, a German. Maybe so, and the day may come when we do not have to pad our list with foreigners. But our case is a little different. We have all adopted America, even those of us who let our ancestors do our immigrating for us. And shall we be like college boys in treating newcomers as freshmen, just because our ancestors had the idea first?"

"You may say that the Constitution requires the President of the country to be a native-born citizen; but there can be only a few Presidents, and we have room for many composers." Mr. Howard qualifies, however: "The foreigner must become one of us, become identified with our life and institutions. And also he must make his reputation here. He must come to us in his formative years, not as an established artist." By this count he considers Ernest Bloch an American composer. And on the very next page he tells of American musicians being forced to the background by the coming of skilled Europeans.

But—Mr. Howard's book is truth-telling. The public is given complete information about all of the "American" composers we ever heard of, and a good many we never heard of. And, with this knowledge, the public will (in time) decide who are Americans and who are not. Also we may, in time, discover with the aid of this book what American music is and what it is not.

Meantime let us take off our collective hats to this magnificent achievement. How Mr. Howard ever accomplished it in the short time at his disposal we cannot conjecture. It would seem to be the work of a lifetime, but was done in a couple of years. A fine book!

Klibansky Artists in Recital

Austin Mosher was the assisting artist at the recent concert of the Chertkov String Quartet. His voice has wide compass and unusual power, fresh and pleasing in quality. He sang songs by Tchaikowsky, Strauss, Guion and Head, and gave several encores. Edna Lambert, another Klibansky artist, has been reengaged as contralto soloist at the First Dutch Reformed Church, Brooklyn. Fanny Block will substitute at the Free Synagogue, Carnegie Hall; she has been engaged for a concert appearance May 19 in Trenton, N. J., and on April 6 in New York. Alveda Lofgreen has been reengaged as soprano soloist at the Second Presbyterian Church, Newark, N. J., Lottie Howell was the soloist on the Radio Hour of Station WTAM, Cleveland, O. Vivian Hart was soloist at the Roxy Theatre.

At the next Klibansky studio musicale, the following singers will be heard: Edna Lambert, Louise Smith, Alveda Lofgren, Ada Clement, Gisela Dower, Frances Berge, Mrs. Lee Montgomery, Marion Smith, Austin Mosher, David Lorenz and Gwine Rouse. In April, Mr. Klibansky will give a concert with singers from his studio at the Wanamaker Auditorium.

Hart House Players as Soloists

In aid of the Symphony Fund, the members of the Hart House String Quartet gave their services when they appeared as soloists with the Toronto Symphony Orchestra. Messrs. de Kresz and Hambourg appeared in the Brahms double concerto, and Adaskin and Blackstone in Mozart's *Symphonic Concertante*.

Quoting Dr. Mason, critic of the Toronto Globe: "The largest audience of the season turned out for last Tuesday's Twilight Concert in Massey Hall, when our orchestra had the powerful assistance of the Hart House String Quartet, as soloists. It was a noteworthy occasion. Harry Adaskin and Milton Blackstone appeared with the orchestra in Mozart's *Symphonic Concertante* for violin and viola, a novelty of the first order at these concerts. It is lightly scored, for little more than string orchestra, but is strikingly rich throughout in Mozartean style, grace and mastery. The exquisite charm of this inspired miniature was

daintily brought out by conductor, band and soloists, the latter playing with singularly delicate tone in keeping with the fairy-like spirit of the music. Then, in strong contrast, came the magnificent Brahms double-concerto, with Geza de Kresz and Boris Hambourg as soloists. This is the last of his great orchestral works and practically ranks as his Fifth Symphony. The adventures of the two outstanding themes in the allegro, the melting beauty of the andante, and the fascination of the vivace, set in the grandeur of Brahmsian integrity and weight, were splendidly conveyed by all concerned in a performance which ranks among the great achievements of the local season."

Georg Szell in America to Conduct St. Louis Symphony

A recent visitor to our shores is Georg Szell who came to conduct the St. Louis Symphony Orchestra for five weeks. This is Mr. Szell's second season with the organization having been first imported last season.

The conductor is very active on the continent, in Prague he is operatic director and conductor of the Philharmonic concerts at the Deutsches Landestheater. Besides being professor at the Academy in Prague, he is a member of the faculty of the State Academy in Berlin.

A Viennese by birth, he began his career at the age of ten, as composer and pianist. He toured all of Europe while still in his teens, and at the age of sixteen began conducting as assistant conductor at the Royal Opera under Richard Strauss.

When scarcely twenty he was given the position of chief conductor at the opera in Strassbourg, as successor of Otto Klemperer. Then followed two years each as conductor at Darmstadt and Dusseldorf, and since then he has been for five years conductor at the State Opera in Berlin.

Mr. Szell is also credited with having inaugurated the first musical programs at the Berlin radio station, but the activities there grew so large that he could not continue in that capacity and also take care of his conducting of both opera and orchestra.

It was interesting to hear from him that the radio situation in Germany is under state control, which permits the activities of broadcasting to be more methodic, systematic and centralized. "I might say that the radio is more of a cultural influence in Germany," says Mr. Szell, "than it is here in America. For the value received, the public is only too glad to pay the small tax which every radio owner must yearly submit to."

Some of the works being presented under his baton in St. Louis are: the *Pulcinella Suite* of Stravinsky; the *Korngold Suite*, from the music to *Much Ado about Nothing*; *Vladigeroff's Wardar*; excerpts from Mahler's *Seventh Symphony*; some little known works by Mozart; Schumann's *Third Symphony*; Beethoven's *Leonore Overture No. 2*, and Haydn's *Symphony No. 7*.

When asked if any new and interesting orchestral music had been heard recently in Germany, Mr. Szell made a very interesting answer: "I can only mention one outstanding modern work which I would consider placing under such a category, and that is the Hindemith concerto for viola d'amore. The fact is that European composers today, as well as the public, are really going through a period of reaction toward modern music. I might well say that a reactionary spirit is now prevalent, and that a return to the romantic and classic schools is strongly noticeable."

New York String Quartet Notes

The New York String Quartet made its seventh New York appearance of the season at the Beethoven Association concert, Town Hall, March 16. Two more engagements in the same city are scheduled for the quartet in April—before the Bohemian Club, April 6; and before the League of Composers, April 12. Featured on these programs will be works of three American composers, Sander Harnati, Aurelio Giorni and Harold Morris.

Louis Emery's Boston Recital, April 7

Louis Emery, baritone, who recently gave a New York recital and received excellent commendations from the press, will give a Boston concert on the evening of April 7, at Jordan Hall. His program promises to be varied and interesting and will include compositions by Strauss, Marx, Hahn, Fourdrain, Rachmaninoff, Scott, and other well known composers. Stuart Ross will preside at the piano.

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Chicago Season Still Not Waning

Rudolph Ganz and Vitaly Schnee in Memorable Recitals—Civic Orchestra's Remarkable Progress—Society of American Musicians Competition Winners in Joint Recital—Princess Bederkahn Charms—The Kinseys—A New Musical School—Other Items

CHICAGO.—The Studebaker Theater was practically sold-out when, on March 22, Bertha Ott presented Rudolph Ganz in a piano recital. Opening his program with the Bach-Busoni Chaconne, which was played with great eloquence, Ganz followed with the Haydn Sonata in D major, in which the pianist revealed the full gamut of his art. One hesitates to praise technic in reviewing the work of one of the foremost pianists of the day, nevertheless we still marvel at Ganz' exact interpretation of the classics as well as of the moderns. Then, too, Ganz plays with imagination, beauty of tone and that musical refinement which denotes the supreme artist. We did not hear his Chopin group, but we returned to the Studebaker in time to listen to his playing of the twelve Debussy preludes.

We remember that it was Ganz who first made us acquainted with Debussy's piano music some thirty years ago, when he first established his residence in Chicago, and though the twelve preludes are somewhat tedious when played in succession, we enjoyed them all under the beautiful treatment accorded them by the interpreter. The last group was not heard by this reviewer, but we left the hall confident that the public enjoyed itself to the very end of the program as much as we had in the hour we spent in the theater.

VITALY SCHNEE

Before reviewing the performance of Vitaly Schnee, who appeared also on March 22 under the direction of Bertha Ott, in piano recital at the Playhouse, we think it advisable to reprint his unusual program in its entirety: Sonata in D major (Mateo Ferrer); Gavotte Variée (Handel); Sonata in F major (Domenico Cimarosa); Variations on a Polish Theme (Liadov); Sonata No. 2 (Miskowsky); Islamey, Oriental Fantasia (Balakireff); Valse Noble et Sentimentale No. 3 (Ravel); Hornpipe (Korngold); Fairy Tale, opus 51, No. 5 (Medtner); Railroad Tracks, Song of the Rails (Vladimir Deshevov); and Petroushka (Stravinsky-Szanto).

The program, as may be seen, was off the beaten path, and to this and to the manner in which Vitaly Schnee played in former seasons is attributed the number of professionals noticed in the theater, which was crowded to the last seat. Heard in his first two groups, the brilliant Russian pianist disclosed anew his efficiency at the keyboard, playing with great vitality, and his colorful readings made several of the compositions heard by this writer for the first time seem better than they appeared on the program. This speaks volumes for the musical intelligence of this virtuoso, who has endeared himself to the American public. Technically above reproach, Mr. Schnee approaches a composition with the desire to express not only all the wishes of the composer but to bring into it his own mood. Thus, some of the compositions, which are lugubrious, were made more appealing through his different treatment, and though, generally speaking, much of the Russian music has a note of sadness, Schnee put into the numbers some cheerfulness, which made a happy contrast. Schnee, who has made his residence in Chicago for several years has reached a predominant place among resident musicians, many of whom feted him to the echo after every number.

CIVIC ORCHESTRA

The strides made by the Civic Orchestra this season are surprising, and credit must

be given not only to the players but to their musical director, Frederick Stock, and especially to their conductor, Eric DeLamarter. Under the direction of the latter, the orchestra was heard in a rousing interpretation of the lovely overture to The Secret of Susanne by Wolf-Ferrari. The number was conducted from memory by Conductor DeLamarter, a thorough musician who brought out all the beauties contained in the composition. It glittered with youth and enthusiasm and it is in just such manner that that number should be presented. We also heard the orchestra play Taylor's Suite, Through the Looking Glass, and in this DeLamarter and his musicians made us realize that in the Civic Orchestra Chicago possesses an organization that rivals professional symphonic bodies.

After that number, there came on the stage Sara Levee, a resident pianist and an artist pupil of Glenn Dillard Gunn. By her playing under Stock of Franck's Symphonic Variations this young lady can claim a big place in the musical life of this city, and we review her work as though she were already a full-fledged professional. She has in her pianistic baggage all the qualities necessary for a brilliant career, and her future will be watched with interest by all those who heard her at Orchestra Hall on March 22.

JOINT RECITAL

At the Civic Theater, also under the management of Bertha Ott, two winners of the Society of American Musicians competition were heard in joint recital, on March 22. Lucia Altoonjian, who is from the class of Edouardo Sacerdote, revealed a well-schooled soprano voice, and she gives promise of a first class recitalist. Florence Autenrieth, cellist, is a Hans Hess product, and she plays with the style and refinement that characterize Hans Hess students. To those qualities must be added a good tone and lucid treatment of the compositions programmed. The two young ladies, who have been trained at the American Conservatory, received a cordial reception from the audience, which included many of their colleagues at the school.

A NEW MUSIC SCHOOL

The new University of Music, of which Andre Skalski is president and founder, is different from most existing institutions in that it is intended for three distinct classes of people. First, for those who intend to study any branch of music professionally, under the tutelage of a master; such classes carry the word "professional" in parenthesis. Second: For those who desire to know more about music in general, but have no time to devote to practice and professional study. For them a most instructive, yet entertaining series of lectures and classes will be held, profusely illustrated by actual performances of the subject matter, suited for both professionals and laymen. Third: for those who realize that it is of the utmost importance and a great saving of time and expense to learn even the rudiments of music from a master. For them a series of class lessons in the rudiments of piano playing and music theory will be held. They are admirably suited for both children and grown-ups and an excellent means of bringing out any inherent, latent talent for music the student might possess. Devoid of all drudgery, they stimulate interest in and love for music. Mr. Skalski believes that whether the student finally intends to study music professionally or not, these classes form an invaluable contribution to his general educa-

tion and culture and an excellent foundation for further study, should the student so desire later. To give enjoyment first, however, is the aim in these, as in any other classes.

LEILA BEDERKHAH

Leila Bederkhan, dancer, is a princess who has chosen dancing as an avocation. Seen on March 25 at Orchestra Hall at her debut in this city, in a program of dances of the Orient, the newcomer delighted the eye with her lovely personality, statuesque beauty and gorgeous apparel. Then, too, we greatly admired her plastic poses, and if we single out only one number, the Hieroglyphe, which is an impersonation of the archaic figures in early Egyptian carvings, it is due to the fact that it made, at least on one spectator, an everlasting impression. We, who have seen in many museums bas-reliefs of antique Egypt, visualized in the flesh what we had seen in stone, and for a few moments we were transported to the shores of the Nile in the days of the Pharaohs.

Interesting in all her presentations, Leila Bederkhan is probably at her very best in Egyptian dances. Here she is in her own realm—that of a creator who brings back to the stage the stories of antiquity as expressed by pantomime and dancing. In both those spheres of expression the Princess revealed herself an uncommon artist. Her success, which was best attested by the prolonged applause of the public, was shared by Nicolas Kopeikine, who not only played for the dancer but also gave several solos of music of the Orient.

BEDUSCHI PUPILS SING

Advanced pupils of Umberto Beduschi were heard in concert at the Chicago Woman's Club Theater, on March 22, and also will furnish an Italian program for Italian day at the new Woman's University Club, on April 12. Joseph Lazzarini, tenor; Marian Randolph, soprano; Teresa Romano, soprano; Lucille Liston, mezzo soprano, and Eugene Bailey, basso, furnished the program, which included the duets from the first act of Verdi's Otello and the first act of Il Trovatore, besides arias and ballads. The same singers repeated the program for Italian Day on April 12, with Amanda Macdonald furnishing the accompaniments on both occasions.

BUSH CONSERVATORY NOTES

Victor Prahl, who has recently come from Paris to teach for a limited period at Bush Conservatory, gave a recital for the Society of American Musicians at the Cliff Dwellers on March 4. On March 17, Mr. Prahl appeared in recital for the Junior Friends of Art at the Stevens Hotel. The Chicago String Quartet will feature Mr. Prahl as baritone soloist at its concert to be given on April 19 at the Chicago Women's Club Theater.

Phi Beta National Musical Fraternity (Iota Chapter) gave an informal Tea at the Three Arts Club on March 20. Jane Robinson Perry, president of Iota Chapter, received the guests. A musical program included numbers by Beulah Jelinek and Rosalyn Turek, pianists; Florabeth Hooper, soprano, and dramatic readings by Rita Smith and Frances Conney.

Charlotte Johnson, soprano, pupil of Erma Rounds, gave a group of songs at a meeting of the Alliance of Business and Professional Women at the Chicago Women's Club Building on March 23. Olga Oden, contralto, another student of Miss Rounds, was soloist at the Albany Park Lutheran Church on Palm Sunday. On April 1, Mrs. Oden gave a program of songs for the Nurses Alumnae, Augustana Hospital.

An interesting program was presented at Bush Conservatory on March 27 by Augusta Siroky, soprano, and Joseph Klima, baritone, pupils of Mae Graves Atkins, assisted by Beulah Jelinek, pianist, pupil of Jeanne Boyd. Mrs. Siroky and Mr. Klima gave songs in Slovak and Czech costumes.

Frederic Siebert, piano pupil of Edgar Brazelton, was heard recently in a very in-

teresting recital, in which he played the Chopin C sharp minor Polonaise in true Chopinesque style.

COLUMBIA SCHOOL CHORUS

For the benefit of the Georgia Nettles Herlocker and Mabel Lee memorial loan funds a concert was given by the Columbia School Chorus at the Chicago Woman's Club Auditorium, on March 26. The theater, one of the most attractive in the city, was filled when Louise St. John Westervelt lifted her expert baton over her chorus of young ladies. Annually we congratulate the conductor of the Columbia Chorus on her choice of programs and for the manner in which her choristers sing them. At the concert under review Miss Westervelt again showed her ability as conductor and drill-master. She had so well trained the young ladies who make up the Columbia Chorus that all the numbers were beautifully sung and several had to be repeated, so insistent were the plaudits of the audience.

Miss Westervelt annually delves into the choral literature and to her we owe a debt of gratitude for bringing first hearings here of many works. Beginning with O Bone Jesu by Palestrina and Byrd's Rejoice, Rejoice, the young ladies sang gloriously; also in Gretchaninoff's Nunc Dimittis. At the conclusion of the first group many floral pieces were passed over the footlights to the gifted conductor. Even more enjoyable was the second group, consisting of various choruses from Dargomyzsky's opera, Rogdana. These numbers may have been programmed before, but it was the first time we heard them, and we were impressed both by the compositions and by the manner in which they were interpreted by the choir. Beautifully done, too, was Koehlin's, When Fairies Reigned, and we were also made acquainted for the first time with Fourdrain's Carnival as a chorus number. We like it better as a choral number than as a solo and the audience shared our opinion, redemanding the number. Tena Jorgenson sang the solo part. Owing to other duties we were unable to hear the balance of the program, but we had heard sufficient to carry away the conviction that Miss Westervelt has, in her 1931 material, very talented young ladies, who have been taught that shouting is not singing.

During our stay we also heard Leslie Arnold, baritone, pupil and assistant of Dudley Buck. Mr. Arnold reminds us of Herbert Witherspoon, both physically and vocally and his interpretations are those of an artist. The other soloist was Dudley Powers, cellist, and the choristers had the assistance also of Lola Fletcher, Winnifred Erickson and Hazel Meisterling.

RUDOLPH REUTER PUPIL IN RECITAL

Adele Broz, a talented student from the class of Rudolph Reuter, was heard in joint recital in Jessie B. Hall's Young American Artists Series, at Curtiss Hall, on March 26, and through the course of her program submitted proofs of the excellent training received at the hands of the well known pianist. Further study should develop Miss Broz into a full-fledged artist with deeper musical insight and interpretative ability. She played the Cesar Franck Prelude, Choral and Fugue, and numbers by Brahms, Liszt, Dohnanyi, Bartok, and Milhaud.

MU PHI EPSILON SORORITY

Iota Alpha chapter presented its fifth concert of the season at the Punch and Judy Theater, on March 18, with the following members participating: Irene Palmquist, Margaret Farr, Marietta Gihle, Grace Seiberling, Dorothy Bowen, Berenice MacNab and Mildred Huls.

WITHERSPOON STUDIO NOTES

Garfield Swift was soloist for the North Western College Glee Club which gave an evening concert for the Glenview Community on March 15.

Blanche and Nellybelle Reardon sang an Irish program at Rosary College, March 18. Edwin Snyder is singing on Everybody's Hour over WGN every Wednesday. He also

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is soloist for the dinner hour at the Edgewater Beach Hotel.

Adeline Clark sang March 22 on the Musical Melange hour, over WGN. Malcolm McCallum sang with the Morgan Park Glee Club on a benefit program March 11 and 12. Ruth Streeter was called to her home in Cleveland, Ohio, to assist in the Cleveland Choral presentation of Bach's St. Matthew Passion on March 22.

Mrs. John McGinn was soloist at the annual banquet of the Holy Trinity Church on March 14 and at the Niobe Polish Club on March 18. She also sang on the sacred memorial program of the Holy Family Academy, March 22.

STOCK PRESENTS WOZZEK MUSIC

Always with an eye to offering the symphony patrons the latest in music, Conductor Frederick Stock scheduled three "fragments" from Alban Berg's Wozzek opera for the March 27-28 program. Judging from these excerpts from the first, second and third acts, Wozzek is the type of music to cause a stir among music-lovers and much discussion among musicians. It is modern music which is at times striking, though hardly beautiful, yet it is interesting, stirring and deliberately mystifying. One hearing leaves the listener wondering, yet creates a desire to hear it again.

Heifetz made his second appearance of the week at these concerts and gave a magnificent performance of the Beethoven Concerto.

Handel's second concerto for string orchestra provided striking contrast to the modern numbers, of which there was also Scriabin's Divine Poem Symphony. The entire program was superlatively played, and Conductor Stock and his men were much applauded.

JEANNETTE COX.

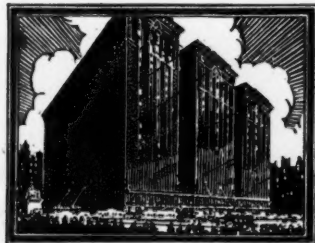
Date of Illinois F. of M. C. Contest Changed

There has been a change made in the date of the ninth biennial contest of the Illinois Federation of Music Clubs, which will be held in Chicago, on April 16 and 17, 1931, as follows: April 16, 9:30 A.M., organ contest; 1 P.M., voice; April 17, 9:30 A.M., violin; 1:30 P.M., piano, and 3:30 P.M., cello.

Every contestant is required to register on the day of his contest, and such registration must be complete one hour in advance of the beginning of the contest in which participant is taking part.

Rosati Artist-Pupil Reengaged

Rose Tentoni, dramatic soprano, and artist-pupil of Enrico Rosati, who has been attracting a great deal of attention because of the beauty of her voice, has been reengaged.



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Foreign News in Brief

BASEL AGAIN TO HAVE A MOZART FESTIVAL

ZURICH.—Basel will have another Mozart festival this year, to be held from May 9-17. Weingartner will conduct two symphony concerts and two of the four operas. The latter will include Così Fan Tutte, Don Giovanni, Figaro and Idomeneo, all four to be sung in the original language. Idomeneo will be given only a concert performance. The Singing Society will give the Requiem and the Busch Quartet will give one of the three chamber music concerts that are planned.

FRANKENSTEIN'S OPERA HAS SUCCESSFUL PREMIERE

VIENNA.—Li-Tai-Pe, an opera by Clemens von Franckenstein (director of the Opera in Munich), recently had its world premiere at Graz, in Austria. The music, which is by far the best part of the work, is notable for its excellent technic, originality, orchestral color and delicate harmonies. The work was received with hearty applause.

SALZBURG FESTIVAL TO BEGIN JULY 24

VIENNA.—The Salzburg Festival will begin this year on July 24 instead of about the first of August as formerly. It will open with ten performances by the Milan Scala ensemble, following which will come the Vienna Opera productions.

New Orchestra for Indianapolis

More firmly backed than any organization of its kind ever started in Indianapolis, the new Symphony Orchestra, under the able guidance of the veteran, Ferdinand Schaefer, former violinist and teacher in that city for many years, bids fair to have a long life. Favorable contracts have been made with the musicians' union, and the concerts so far have been unusually successful.

For the last concert of the season, on April 19, Rudolph Reuter will appear as piano soloist, playing the Rubinstein Minor Concerto. Mr. Reuter has been appearing in Indianapolis for many years as soloist, in chamber-music concerts, etc. It is expected that the presence of a brilliant and popular soloist will bring a record crowd, and will create sufficient enthusiasm to increase interest in the orchestra's second season to a great extent.

Alberto Jonas to Teach in New York This Summer

It has been announced that Alberto Jonas, who for the last two summers has conducted master classes in Los Angeles, will conduct similar classes this summer in New York, from June 25 to August 6. This is due to the fact that Mr. Jonas has to give his personal attention to the publication of several important works which it is expected will form a fitting sequel to his famous Master School of Piano Playing and Virtuosity. His Special Course for Teachers will be given during the master class period.

Willy Pogany Designed Scenery and Costumes for Pinocchio

Pinocchio, an American Ballet Guild production, will open April 13 for a week at the Longacre Theatre. This unique ballet-pantomime will have as its principal dancers, Gluck-Sandor as Pinocchio, and Ariel Mil-lais, who will impersonate three characters. The scenery and costumes are especially beautiful, designed by Willy Pogany. Felicia Sorel is directing the production.

Arthur Friedheim in New York

Arthur Friedheim, pianist, has returned to New York from California and has opened studios in the Steinway Building. Mr. Friedheim is also a member of the staff of the New York School of Music and Arts.

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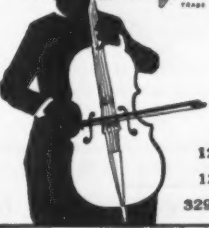
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Music in the Schools and Colleges

Music Contests for North Carolina

The twelfth annual contest in music for high school students of North Carolina will be held at the North Carolina College for Women, Greensboro, N. C., Thursday and Friday, April 23 and 24. The district elimination contests will be held in the district centers of the state, Friday and Saturday, April 10 and 11.

In May, 1920, at the first annual contest, fourteen students appeared from as many schools in a contest of piano playing. The contest for the first few years was in piano playing, as this was the only type of musical training offered in the schools and was at the expense of the individual student. By 1922 several schools in the large cities secured supervisors of music, and introduced regular training in all the grades. There has been rapid development during the past years, so that superior work is now being done in the schools of the state.

The year 1929 witnessed a remarkable development in the influence of the contest. The spread of public school music in the state had been so rapid that it was decided that in the tenth annual contest the district elimination contest should be introduced to allow only the winners in each event in the Class B and C schools to enter the state contest.

The guiding motive in this was to bring the influence of the contest nearer to all the schools in the state so that the smaller high schools could, without traveling very far, be able to enter in the contest with other schools in their immediate territory. This plan met with enthusiastic approval.

In 1928, fifty-four schools took part in the state contest. In 1930, the second year of the district plan, 118 schools were represented in the eleventh state and district elimination contests, and 2,367 students from 73 schools appeared in the state contest. There were between four and five thousand students in both the district and state contests.

It is expected that the district contest will stimulate other schools to pay more attention to musical work and that many other choruses, glee clubs, bands and orchestras will be organized this year.

The following rules for the contest have been adopted and will be of interest to Supervisors of Music:

(1) The winner in each group or solo event in the district contest is expected to enter the state contest. Class A schools do not enter the district contest.

(2) The one ranking second in the district contest shall represent the district in case the winner for any reason cannot attend the state contests.

(3) Any Class A high school may enter contestants in any one or all of the events in which contests are held. Class B and C schools are expected to enter the state contest in all events in which they won first place in the district contest.

(4) No individual may contest in two solo events.

(5) All contestants must be regularly enrolled high school students. The only exception to this rule is in the larger groups in vocal or instrumental work, when students of lower grades may be admitted if necessary to round out a better organization. In no case can a graduate of the high school take part in any group.

(6) The trophy cup will be awarded to any group or solo winner who receives an honor rating higher than other contestants in its classification. In case more than one school receives the same high rating, the cup will not be awarded, but honorable recognition will be given all schools having received the highest rating. The cup will not be awarded for a lower rating than III.

(7) Directors of groups and all soloists must, if requested, furnish the registrar with a copy of all music used by them in the contest. This music is for the use of the adjudicator and will be returned to the registrar's office immediately after the close of the morning and afternoon sessions. This music will be returned to the owners, provided it is called for.

(8) Glee clubs, choruses and quartets may sing with or without accompaniment, at the discretion of the director. Quartets will sing without the assistance of the director. The accompanist need not necessarily be a high school student.

(9) Those appearing in contests should avail themselves of the opportunity of hearing all other contestants. Appreciation and taste are greatly improved by listening to the interpretation of others. This is one of the chief benefits to be derived from the annual festival.

(10) Instrumental soloists will play from memory. All groups shall sing from memory. Instrumental groups may use notes.

(11) Names of all soloists, the instrumentation of orchestras, bands brass and

woodwind ensembles must be mailed to contest headquarters when registration fees are paid.

Intensive Program in New Jersey

New Jersey is active in public school music work. The present year finds a new president, Jay W. Fay, director of music in Plainfield, with a vigorous constructive program which he feels is in keeping with the work of his predecessor, R. A. Laslett Smith, of Newark.

The executive and advisory boards and members of standing committees, numbering some fifty, find no small work before them, what with the All-State High School Orchestra ready for its fourth year of performance at Atlantic City next fall, the annual State Band and Orchestra contests at New Brunswick in May, and various demonstration and festival programs throughout the sections of the state.

The initial issue of the Official Bulletin of the Department of Music appeared in January, the second following within six weeks. The first issue carried a challenge to teachers to support the program for New Jersey. Mr. Fay stated three aims: First, to find every music teacher in the state (about five hundred in all) and enlist them; second, to associate with him in committee work as many teachers and supervisors as possible; third, to establish a full and comprehensive program of activities throughout the year similar to those of the past few years under Mr. Smith.

Meetings of supervisors and teachers have been held in Glassboro, Newark, Camden, Morristown, Montclair, and New Brunswick. To date nine counties have announced festivals.

The second issue of the State Bulletin carried a report on the increase of members in good standing from twenty-four to 233. The president reported that there have been found to be 800 teachers and supervisors of music and that at least 500 of them are expected to affiliate with the present movement for increased membership. Perhaps the most important news this bulletin carried was that concerning the appointment of a State Committee on Music Education by Dr. Charles H. Elliott, State Commissioner of Education. This committee is already at work on a course of study which will meet the needs of the Elementary School, the Junior and Senior High Schools, and the Teacher Training Institutions, with three major considerations: (1) methods, materials and applications, (2) rural problems, and (3) instrumental features.



MABEL MURPHY,

who was under the guidance of Theodor Leschetizky in Berlin, Germany, as a young student, and later returned to New York for further study in composition as well as piano. She then went to the University of Michigan School of Music, where she specialized in piano and public school music. Miss Murphy is exceedingly gifted and has concertized extensively in this country. She also has been successful in teaching. For three years she conducted piano classes in New York City, teaching eighty poor children a week from the east side and the poor section of Brooklyn. In 1927 she accepted a position in the piano department, and placed public school music methods courses in Queens-Chicora College, at Charlotte, N. C. The public school music department has become one of the finest and fastest growing departments in any college of the South.

News From the Field

VIRGINIA, SALEM—The Salem High School band held its first formal organization meeting in the old town hall, when W. H. Burt, of Roanoke, band director, was present to orientate the band members. Mr. Burt, who is well known throughout this state and in other sections of the country, told the group of thirty-one members of the new organization that within several years' time, it could be the best band in the State of Virginia.

The band includes the following: Benson Shank, Paul Barnett, Logan Bowman, Edgar Yates, Betsey Wiley, Cline Kinzie, Garrison Wood, Grank Hough, Lewis Dawson, Charles Lacy, Loomis Kelly, George Craig, Jr., and Kenneth Funkhouser, Charles Cook, Howell Sowers, Clayton Poff, Vannus Kinnzie, Virginia Bowers, and Dorothy Garden. Sam Houston, Marcus Wood, Dan Finley, William House, Charles Smith, Jonnice Hoback, Harold Craig, Harold Carper and Mae Kinzie.

SOUTH DAKOTA, ARMOUR—John Bullock, supervisor of music here, has announced that Armour schools will enter in virtually all the events in the South Dakota State Contests. The band will be entered, as well as the glee clubs. Armour has now developed enough soloists on various instruments to make a mark in this field. A local contest will be held soon, followed by sub-regional and state contests.

WEST VIRGINIA, CHARLESTON—The West Virginia High School band contest will be held here April 25, it was decided at a meeting of officers and regional directors of the West Virginia State High School Orchestra, Chorus, Band Association. J. Henry Francis is director of music in the schools of the Charlestown independent school district.

A committee, consisting of F. O. Edwards, of Wheeling, chairman; H. C. Shawell, of Huntington; H. C. Stump, of Morgantown; Karl V. Brown of Spencer; Glen O. Sallack, of Beckley; George Deitz, of Parkersburg, and M. F. Fortney, of Elkies, was named by Mr. Francis to arrange the contest numbers, classification, eligibility and judges. The president and secretary of the association also are ex-officio members of the committee.

MASSACHUSETTS, FITCHBURG—Henry Clancy, tenor, Walter Kidder, basso, Lucile Brown, soprano, and Florence Hersom, contralto, were guest artists in connection with the presentation of Handel's Messiah, by the Fitchburg High School in the City Hall auditorium recently. The school chorus and special singers were directed by Edward Bouvier, musical director in the high school. Last year the school presented The Holy City.

MASSACHUSETTS, FRANKLIN—The high school auditorium was filled to capacity at the annual concert by the Franklin High School Band. The band gave an excellent program of overtures and marches and several specialties were featured on the program, including trumpet solos by Walter M. Smith and vocal solos by Edgar Knowlton.

MASSACHUSETTS, CAMBRIDGE—At the suggestion of Mr. McGreany, it was voted to appoint a committee consisting of Headmaster Cleveland, of the High and Latin school; Headmaster Wood, of Rindge, and Faculty Managers Henry Lynch and Garrett Foley to make preliminary preparations toward the organization of a high school band. It is expected that at first the band will consist of both Rindge and Latin school pupils. At a later date there may be one band for each school.

CONNECTICUT, ANSONIA—James V. Conklin, supervisor of music in the public schools, has been making fine progress with his schoolboy band at the high school. Rehearsals are held every week. The instruments were purchased several months ago and the boys have since been working hard.

NEW YORK, NIAGARA FALLS—That interest in the musical activities of children in both grade and high schools is keen, was proved by the size of the audience which thronged the Niagara Falls senior high school auditorium for the premiere performance of a massed sixth grade chorus directed by Owen A. Hatch, a double quartet from the high school under Helen E. Clement, and the Little Symphony group conducted by Newton W. Ward. This group gave three numbers consisting of Percy Grainger's Country Gardens; the Londonderry Air, which under one guise or another, is known and loved the world over; and Savino's Kiki, of delightful melody and interesting rhythmic change. Artistically contrasted were the three offerings of the senior high school double quartet, directed by Miss Clement, with Bernice Lambert at the piano.

NEW YORK, HOOSICK FALLS—Dudley Foster, instructor of music in the public schools, stated recently that the idea of class instruction in the various symphonic instruments that was inaugurated in the local schools since the opening of the present school year, had been taken up by the students in a most gratifying manner. At the present time, according to Mr. Foster, twenty-six students are registered in classes covering instruction on violin, cello, clarinet, tuba, trombone, alto, baritone and trumpet.

NEW YORK, PHELPS—A delegation representing the Rotary Clubs of Rochester and Canandaigua visited the Phelps union school recently for the purpose of presenting the Phelps Boys' Band with a purse of \$150 and a banner awarded to this organization as second prize in competition with several Western New York bands at the Rochester Exposition last September. The local band, under the direction of C. B. Hardy, gave a short musical program.

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(Continued from page 5)

ble "Ah" from beginning to end. This number is dedicated to Serge Koussevitzky, conductor of the Boston Symphony Orchestra, and is written for soprano and strings. Madame Koussevitzky sang it with perfect intonation and a beautiful quality of voice, adding greatly to the original attractiveness of the song.

Triptych for high voice and strings, by Arthur Shepherd, of Cleveland, was extremely interesting. This was originally written for soprano and string quartet, but Mr. Shepherd re-wrote it for soprano and string orchestra especially for Mr. Sevitzy and the Simfonieta, and in this form it received its first performance anywhere at this concert. The words are from Rabindranath Tagore's "Gitanjali"—the first He It Is, the second, The Day Is No More, and the third, Light, My Light, an inspiring song of joy. These were magnificently sung by Madame Koussevitzky, who shared the warm applause with the composer, who was present.

A concertino for string orchestra, by Eugene Goossens, well-known to Philadelphia music lovers, was an elaborate work in four divisions, but played in one movement. It is essentially modern as to harmonies and rhythm. There are frequent changes of time, but a very strong rhythmic feeling throughout. Mr. Sevitzy gave to this, and all, a sympathetic and virile interpretation.

Lyrical Poem for string orchestra by George McKay of Seattle, was short but enjoyable.

Four Diversions for string orchestra, by Louis Gruenberg, were also originally written for string quartet but rewritten especially for Mr. Sevitzy and the Simfonieta. The name is especially applicable, for they are certainly diverting. The first movement Allegro Moderato, is strongly rhythmic, almost suggestive of jazz in parts, the second, Moderato ed a capriccio is humorous; the third, Andante Moderato e delicato is charming; and the final one, Allegro Burlando is distinctly vigorous.

Mr. Sevitzy and his men were enthusiastically applauded, and as the conductor returned to the stand a box of flowers was handed to him, which had been given by the women's committee: there was a flower for each member of the Simfonieta, which Mr. Sevitzy distributed, with the assistance of Mr. Gusikoff, first cellist. Then a snappy little encore, which was written only five

days ago, by Dubinsky for the Simfonieta formed a happy close to a charming program.

It should be stated that all the numbers on the program were given their first Philadelphia hearing at this time, while the compositions by Messrs. Mimart, Shepherd, McKay and Gruenberg were given their first performance anywhere in this form.

STOKOWSKI RETURNS

The concerts of the Philadelphia Orchestra presented on March 27 and 28 marked the return of Leopold Stokowski, as conductor, after his winter vacation. He was cordially greeted by a capacity audience. Another special feature of these concerts was the appearance of the young Italian pianist, Carlo Zecchi, as soloist in the Brahms Concerto No. 1 in D minor.

The concerto was the opening number of the program and was played by Mr. Zecchi with authority and understanding. A very beautiful tone was manifest in parts of the lovely Adagio, while the Rondo was given a spirited performance. The young soloist was recalled many times at the close.

The second part of the program was devoted to three Wagner numbers—The Overture to The Flying Dutchman, the Prelude to Lohengrin and the Overture and Bacchanale from Tannhauser.

In the Flying Dutchman Overture the fury of the seas was in fine contrast to the lovely Senta theme and the happy Spinning theme. The audience accorded Stokowski an ovation at the end of this number.

The Lohengrin Prelude showed the strings at their best and the Paris version of the Overture and Bacchanale from Tannhauser was superlatively played. The enthusiasm of the audience was a just tribute to the eminent conductor and his fine body of musicians, with whom he always shares the honors.

M. M. C.

Metropolitan Opera

(Continued from page 5)

chior (Siegfried), Siegfried Tappolet (Hunding), Marian Ranzow (Fricka). The Valkyries were Mmes. Guilford, Wells, Besuner, Bourskaya, Telva, Wakefield, Divine and Flexer. Artur Bodanzky conducted.

BOHEME, MARCH 27

Owing to the indisposition of Giacomo Lauri Volpi, the intended Friday evening repetition of William Tell had to be cancelled, and in its place there was a poetical and spirited performance of Boheme, with the always reliable and effective Armand Tokatyan in the role of Rodolfo. He was in fine voice and gave a finished and appealing presentation.

Editha Fleischer, of silvery tones, polished vocal art, and highly intelligent histrionism, was the Mimi. As Musetta, Nanette Guilford did her familiar part most brilliantly. Others in the cast were Messrs. Danise, Pinza, Picco, etc. Vincenzo Bellezza conducted.

IRIS, MARCH 28 (MATINEE)

Iris was repeated on Saturday afternoon, with Elisabeth Rethberg and Beniamino Gigli in the leading roles; others in the cast being Giuseppe de Luca and Ezio Pinza. Mme. Rethberg and Gigli shared honors, being in excellent voice and spirits. Mr. Bellezza was at the conductor's stand.

TRISTAN AND ISOLDE, MARCH 28 (EVENING)

Better performances of Tristan and Isolde have been heard at the Metropolitan than the one on Saturday evening. Much off-pitch singing was indulged in, especially by Elisabeth Ohms and Marie Ranzow, the Isolde and Brangaene, respectively. By far the best performance of the evening was that of Lauritz Melchior, whose Tristan was much admired. Siegfried Tappolet sang the music of King Marke, and others in the cast were Gustav Schuetzendorff (Kurnval), Arnold Gabor (Melot), George Meader (a Shepherd), James Wolfe (the Steersman), and Hans Clemens (a Sailor's Voice). Mr. Bodanzky conducted.

Brewsters Entertain at Il Romantic

Mr. and Mrs. John W. Brewster recently celebrated the fifth anniversary of their wedding with a masquerade dinner and dance. A number of persons prominent in concert and broadcasting circles were present, among them: Martha Attwood, Mary Mellich, Jane and Everett Williams, Homer Rodeheaver, Phillips Lord (Seth Parker), Rita Neve, Marie Sundelius, Mr. and Mrs. Fitzhugh Haensel, Marion Green, Horace Parmlee and Catharine A. Banman. The party was given at the restaurant Il Romantic, West Fifty-first street, New York, which is under the management of Norma M. Banman.

Braslaw Sails

Sophie Braslaw sailed March 30 on the Europa for a concert tour abroad. The American contralto's engagements include appearances with orchestra and in recital in Amsterdam, The Hague, Stockholm and London, and recitals in Copenhagen, Berlin, and other German cities.

OBITUARY

THEODOR BOHLMANN

Theodor Bohlmann, head of the Theodor Bohlmann School of Music in Memphis, Tenn., concert pianist and composer, died March 18. While Mr. Bohlmann had not been well for some time, he continued to teach until a few days before his death, and the announcement of his passing was a shock to his many friends.

Mr. Bohlmann went to Memphis in 1920, after having been one of the artist teachers at the Cincinnati Conservatory of Music for twenty-six years. He was born in Osterwick, Germany, and studied under Heinrich Barth, Karl Klindworth, Moritz Moszkowski and Eugen D'Albert. He made his debut in Berlin, March 3, 1888, after which he appeared with the Berlin Philharmonic Orchestra three times, and did concert work in Germany before coming to America. During a three-year leave of absence from the Cincinnati Conservatory he taught at the Stern Conservatory in Berlin.

Mr. Bohlmann was a composer of note, his best known work being his Lyric Tone Poem for a full modern symphony orchestra. Its premiere was given by the Berlin Philharmonic Orchestra, and later in this country by the Cincinnati and St. Louis symphony orchestras. Mr. Bohlmann had endeared himself to Memphians and his death is a distinct loss. The Bohlmann Pianist Club, organized in 1922, was named in his honor. He was buried in Calvary Cemetery, Memphis, beside his wife, who died five years ago.

LOUISE MUNDELL

Louise Mundell, founder of the Mundell Choral Club of Brooklyn, died on March 26, at her home in that city, after a three years' illness.

Her morning musicales at the Brooklyn Academy of Music and her evening concerts, at which many Metropolitan and Chicago opera artists appeared, were features of

Brooklyn's musical life for a number of years. The last concert of the Mundell Choral Club took place about two weeks ago. Miss Mundell was the regular conductor of the club, but since her illness she had to discontinue that activity.

The deceased was the daughter of the late Alfred and Sarah Mundell of Brooklyn. For many years she sung in Christ Protestant Episcopal Church, Brooklyn, and subsequently appeared in concerts. As a vocal teacher she was particularly successful, many of her professional pupils making notable careers.

Miss Mundell was at one time musical director of Chiropean. She was also a member of the Brooklyn committee of the Philharmonic-Symphony Society, the Rubinstein Society, the Brooklyn Women's Club, Fort Greene Chapter, D. A. R., Daughters of the Seventeenth Century, the Urban Club and the Tiny Tim Society.

ELIZABETH CUENY

Elizabeth Cueny, long known as a successful manager of artists in St. Louis, Mo., died on March 29 in that city. A more detailed account will appear in another issue of the MUSICAL COURIER.

DIRK SCHAEFER

BERLIN.—Dirk Schaefer, well known Dutch pianist, recently died at the age of fifty-eight.

ANTHONY MOLENGRAFT

Anthony Molengraft, formerly of Cincinnati, a teacher of singing and choir director of St. Boniface Church in Louisville, Ky., died on March 30, after a long illness. The deceased was fifty-nine years of age. He went to Louisville in 1903 to direct a church choir. Before that he had been director of the Cincinnati Liederkrantz and the Catholic Choral Union. Other positions held by him were assistant director of the National Saengerfest Chorus, director of several May festivals in Louisville and head of the annual Corpus Christi celebrations.

PUBLICATIONS

SOONER AND LATER, a dance satire in six scenes, scenario by IRENE LEWISOHN, music by EMERSON WHITEHORNE, two-piano arrangement. (Editions Senart).

This is the ballet which was given some years ago at the Grand Street Play House. It is in four parts, quite complicated musically and exceedingly complex histrionically. When the music was originally given it was accompanied by a small orchestra which the composer has now reduced to piano form with the few vocal parts added. It is a great pity and an extraordinarily surprising fact that one of our great opera houses has not staged this work. It is as important as Carpenter's Skyscrapers or as Casella's La Gira, both of which have been given at the Metropolitan, and the music is excellently conceived and executed, as is to be expected, by so eminent a composer as Whitehorne, and Irene Lewisohn's scenario is lavish in its display.

That so important a work should wait repetition for four or five years after its initial performance is discouraging, to say the least of it. One wonders indeed whether it is worth while to go to all the trouble of writing such good music if it is to be played only during a brief season, even when that season is under such artistic auspices as those which were maintained in the old Grand Street house which all New York art lovers have missed since, for reasons unknown, it was closed.

SONGS

MARCH SONG OF THE CHICAGO SCHOOLS, Unison Chorus by JOHN PHILIP SOUSA. (Presser.)

THERE'S THAT ABOUT A ROSE, a song by CHARLES HUERTER. (Presser.)

SOMETIME, a song by CHARLES GILBERT SPROSS. (Presser.)

EIGHT SONGS by NICHOLAS DOU- TY. (Ditson.) The titles are: Cuckoo, Fireflies, Her Ivory Hands on the Ivory

Keys, Her Lips Were so Near, A Man's Song, The Night Has a Thousand Eyes, A Song of Joy, the Lotus.

PURA (Sleep), a lullaby by MANA-ZUCCA. (Presser.)

A SACRED AND SECULAR DUET BOOK for all voices. (Presser.)

THE POOR SOUL'S CAROL, a song by FLORENCE AYLWARD. (Ditson.)

GOD'S GARDEN, a song by JOHN HYATT BREWER. (Ditson.)

TWO SONGS by A. WALTER KRAMER. (Ditson.) The titles are Let the Shooting Stars Play Tag (Lullaby), and The King of China's Daughter.

JESUS, TENDER SHEPHERD, HEAR ME, a sacred song by STEPHEN TOWNSEND. (Ditson.)

THE GREEN PASTURES SPIRITUALS, arranged for voice and piano by HALL JOHNSON. (Carl Fischer.)

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The Piano

By William Geppert

What would the radio and the fans do if the newspapers declined to print every day the programs broadcast? As it is, the listeners-in have a time of it selecting the different numbers offered, striving to escape the things of intolerable torment in the shape of advertising talks which mar the evening's relaxation the radio gives when good subjects are sent out on the air.

Many complaints now permeate the air from disgruntled listeners-in, who protest against the tortures the ears are inflicted with by the disagreeable talks of the announcers who have no regard for wasted time or misleading statements as to articles that are praised in loud voices which at the best are disagreeable to one who seeks relaxation.

The radio has a mission to fulfill, a demand to satisfy, but certainly one has to seek his relief through the columns that are given free to the listeners-in as well as to the benefit of the broadcasting stations, which obtain great returns in the way of stipends for the obtaining of commercial returns which heretofore have been confined to printer's ink. If the newspaper could in some way eliminate the advertising effects, could give a summary of the good things that so many desire, there would be put aside the agony of reading the fine type announcements of the radio programs that are necessary.

Many newspapers endeavor to arrive at this elimination by displaying the really good numbers, but that does not always come to the fans in territories far from the large daily newspapers. To attempt

to read the whole list and select what is satisfying requires patience, and that is not always at hand with some of those who take their radios seriously.

Certainly the radio is having a hard time of it these days. There are the troubles of the dealers, the manufacturers, the broadcasters and the listeners-in. The manufacturers are going through another transition, which seemingly is to the benefit of those who desire the ownership of the radio; but that is of no value as to the broadcasting except that it is supplying more listeners-in, and this but augments the troubles of the dealers and all concerned in the distribution of the products of the radio manufacturers.

The midjet radio now is in the ascendancy, and the radio manufacturers are turning them out by the thousands. These small instruments can be placed anywhere in a room, on a table, desk, mantelpiece or other place. That saves room space, does away with the somewhat illogical cabinets which have heretofore prevailed, but with this goes the partial displacement of the larger instruments, causing the dealers to be compelled to make more sales to reach a volume of gross that will carry the overhead. This takes with it the necessity of adding innumerable accounts on the books, but this may be somewhat offset by the cash sales made, for the midjets run to small prices.

The receiving sets are not without faults, for while a radio may be good in one location it may be bad in another. There is a risk element which causes much trouble to dealers, and above all there is that problem of service that harasses the dealers in arriving at net profits in the selling.

The advertising problem, however, is something that is obtruding in a way that will cause more and more dissatisfaction, for the advertising talks are becoming more and more insistent and ribald, and this is turning many away from the radio. If only there could be instilled into the minds of advertisers the fact of the risk in loss of listeners-in through the objection to the nuisance of auction-like talks about things to sell, which would cause a talker or salesman to be lifted out of the home with the help of a boot. The listener-in has no recourse but to cut the radio off and await the time for something that is really well worth listening to.

To listen to something that is not wanted in the home, is resented as an intrusion on account of the loudness of the talk, and that interspersed with music of a refined character is not doing the radio any good.

The newspapers are giving the programs free; they make efforts so to classify the announcements by giving no evidence of the names advertised through the radio. To the reader is presented the task of carefully reading the small-typed news, and that is impossible with anyone who is impatient and wants what he wants without the labor of tabulating or marking the announcements for future reference.

There must be some respect given to the radio listener-in by the broadcasters, but the reply against any criticisms along these lines is that the radio costs nothing to the listener-in. The newspapers charge almost nothing for their papers in the effort to give service to their advertisers, and no one who has a radio would refuse to contribute what is paid for the newspapers that send out the announcements of the advertisers; but one does not have to read the advertisements of merchants unless he wants to, whereas over the radio it is next to impossible to escape them.

There is one thing in favor of the newspaper; the advertisers make no noise unless big type "spreads" may be said to "holler" to the eyes. The newspapers may get to that point where they may refuse to give free of charge the radio programs of the day, and again one may ask, What will the radio be worth as an advertising medium if the newspapers should refuse to print what the offerings of the radio broadcasters are to be?

There is much that is good, in musical programs on the air at times, but much of that is submerged in what is cheap, and

even the cheap talks are killed by the cheaper music and "wise cracks" that would not be tolerated one minute from the cheapest vaudeville or burlesque stage. Time, however, always corrects disagreeable things and will probably do so in this case.

Many Choral Works for Leeds Triennial Festival

LONDON.—The Leeds Triennial Music Festival, which will be held from October 7 to 10, announces no less than four masses, one for every day of the festival, Bach's Mass in B minor, Cherubini's Mass in D minor, Delius' Mass of Life, and Berlioz's Messe des Morts. Choral novelties promised will be Frederick Austin's Resvigium Veneris, The Seasons, by Erich Fogg, and William Walton's Belshazzar's Feast. An unaccompanied chorus will sing Brahms' Fest und Gedenksprache, and four of Parry's Songs of Farewell. Toward the Unknown Region, Vaughan Williams' beautiful work, which was written for the Leeds Festival in 1907, will be revived.

Sir Thomas Beecham will be conductor-

in-chief of the festival, assisted by Dr. Malcolm Sargent. The soloists include Stiles Allen, Elsie Suddaby and Dora Labbette (sopranos), Astra Desmond and Muriel Brunskill (contraltos), Walter Widdop and Francis Russell tenors, and Keith Falkner, Horace Stevens, and Dennis Noble basses. At the orchestral concerts Albert Sammons will play the Mozart symphonie concertante for violin and viola with Lionel Tertis, while other instrumentalists announced to take part are Antoni Sala, cellist, and Dorothy Hesse and Nicholas Orloff, pianists. J. H.

Alfredo Casella Pays Rome a Flying Visit

ROME.—Between his highly successful tour in Egypt with the Casella-Paltronieri-Bonucci Trio, and his conducting tour of England, France and Germany, Alfredo Casella conducted a concert given by the Radio Roma orchestra which included his own La Giara ballet music, Stravinsky's Petite Suite for orchestra and Haydn's symphony in D. B. S.

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Willem Mengelberg's Conquest of England

Dr. Willem Mengelberg is doing with the London Symphony Orchestra what he did with the Concertgebouw Orchestra of Amsterdam and, later, the Philharmonic of New York—building it up into an instrumental body of the first rank; Mengelberg's knowledge of the orchestra and of every individual instrument in it is stupendous, and his extraordinary faculty of making a perfectly coordinating machine of an aggregation entrusted to his care is universally known. At a recent concert in Birmingham, England, where the doctor conducted the London Symphony Orchestra, the results were chronicled by the reviewer of the Birmingham Gazette as follows:

"Dr. Willem Mengelberg, for many years nothing more than a vaguely awe-impelling name to the average English concert-goer, became a reality last year when he was persuaded to desert Amsterdam and New York to take over the conductorship of the London Symphony Orchestra.

"The success of this move was said to be immediately apparent, but it is not until quite lately that the provinces have been able to judge of the L. S. O.'s qualities under their new leader.

"And what sort of personality has this doctor, who is reputed to breathe new life into the orchestras of two continents?

"Last night's audience at Birmingham Town Hall saw a shortish, stoutish, ruddy-countenanced man, very musicianly as to brow and hair yet almost jovial in demeanour.

"Five minutes of the 'Midsummer Night's Dream' overture, however, were sufficient to show that bonhomie is not one of Dr. Mengelberg's chief characteristics.

"He is, in fact, a musician of the most intensive order imaginable; while not pedantic, he insists upon a true, exact and unexaggerated version of what he takes to be a composer's meaning, without allowing his own personality to come between the music and the listener.

"The result may be compared to a great tree in winter, devoid of foliage, but with every branch, every twig even, clearly and beautifully defined.

"That this is not an unfair estimate of Mengelberg's method is shown by his handling of Beethoven's Piano Concerto, No. 3, with Edna Iles as soloist. Here the phrasing, while not stiff, was extraordinarily clean and taut, especially in the rondo, where one had that rare consciousness of conductor, soloist and orchestra moving as one, impelled by the unflagging rhythm of the music.

"To follow Beethoven with Weber might seem a rash proceeding, but there is as a matter of fact a breadth and nobility in 'Der Freischütz' overture which by correct stressing can be rendered extremely impressive. This effect Dr. Mengelberg achieved, setting Weber in quite a new light for us.

"Tchaikowsky's Fifth Symphony occupied the second half of the program. This was the orchestra's only real opportunity to show its paces—and very brisk paces they were.

"Not only was the balance extremely good, but one was constantly delighted by individual excellencies, such as the rich tone of the double basses in the first movement and the exquisite clarinet playing in the Andante Cantabile.

"That Dr. Mengelberg is a great man no one can doubt, and that he is making a great orchestra out of the L. S. O., last night's performance was sufficient evidence. D. M. F."

Bach Program at Ithaca

ITHACA, N. Y.—Bert Rogers Lyon, director of the vocal department of the Ithaca Conservatory of Music, recently presented a choir of sixty voices in an all-Bach program in the First Congregational Church. Soloists were Joseph Lautner, tenor; William Coad, violinist; and Rowland Cresswell, cellist; all of whom are faculty members of the Ithaca Conservatory. The program, which included the B minor Mass, several chorales, an arioso for cello, a tenor solo and a sarabande for violin and organ, was performed in a manner which placed it among the outstanding musical features of the Ithaca season.

In addition to his private teaching at the Ithaca Conservatory, Mr. Lyon conducts the choral classes of this school. Among the works given public presentation in Ithaca by his classes are: The Seasons and The Creation (Haydn), the Elijah of Mendelssohn and the same composer's Athalia, Rossini's Stabat Mater, Parker's Hora Novissima, Verdi's Requiem, Bach's St. Matthew Passion, the Seven Last Words by Dubois, and The Holy City by Gaul. Rehearsals for The Beatitudes (Frank) are now in progress. G. E.

Sandoval Highly Praised

Echoes of Miguel Sandoval's success as accompanist to Gigli in Montreal, follow.

Said the critic of La Presse: "Sandoval was perfect at the piano. Discreet to the point of seeming to want to efface himself before the personality of the singers, he proved himself an excellent concert artist when the occasion demanded it, especially in the famous Liebestraum by Liszt." La Patrie was of this opinion: "Sandoval as accompanist was simply extraordinary. It was a magnificent support to the two artists." Le Devoir said: "Miguel Sandoval played the accompaniments with artistry, and Gigli gave him the compliment of repeating one of his compositions, which has a light and spiritual allure." And Le Canada stated: "It is impossible to forget Miguel Sandoval, the accompanist, who gave admirable support at the piano to the vocal artists."

Verdi Club Opera and Ball

A performance of A Light from St. Agnes, one-act opera by Harling, began the annual function given by the Verdi Club, Hotel Plaza, New York, March 11, ending as usual with a grand costume ball. Frances Peralta, Judson House and Earl Oliver were associated in this performance, singing the English text with commendable clearness. The following melodiousness of the work (its first New York presentation) and opportunity for dramatic effectiveness, were remarked, Miss Peralta being especially fine. Alda Astori and Harvey Brown were accompanists, an orchestra of ability aiding the climaxes.

The Tableaux Vivant, with accompanying music, was the most brilliant within memory, unusual costumes producing delightful stage effects. Jeanne d'Arc (Mrs. Dru Pike), an Angel (Mme. Polifeme), and a Soldier (George A. Keane) were like a big painting, Josephine Beach speaking the prologue, France (Mackaye). Ten young dancers, with Ariel Millais of the American Ballet Guild, were admired in two strong picturizations, Man in the Machine, and The Eagle. The Harem showed Sultan's Favorite (Maude James Hughes), Sultan (James Kutsukian), and Dancer (Hilda D. Torre), a beautiful Oriental picture. Altogether unusual and very picturesque was the tableau, King George's Round Table Conference, Holmes Washburn representing the king; Mrs. Lewis D. Knowlton, the queen; St. Clair Bayfield, an equestrian; ladies in waiting, guards, rajahs, pages, etc., making a glittering assembly. This was pictured by Julia Vardo Bastedo, Aaron Bastedo representing Nicias; the brilliant white costume of the heroine contrasted with the colorful male. Titania and Fairies, posed by the Junior League of Illuminatti, were dainty in the extreme; Leonice D. Lawrence was Titania, with Elizabeth Barile as Puck. All this made color and variety, special lighting effects enhancing the pictures, dancers, etc.

President Jenkins' advent to the stage brought forth several minutes of hearty applause, for she is the key-note of all Verdi affairs. She thanked members and friends for making the affair such a success, and introduced honor guests, including Baroness Helene von Nostitz-Hindenburg and Gina Pinnera. She also called attention to the annual Rose Breakfast, April 29, at the Westchester Biltmore Country Club, Mrs. Henry R. Pyne, chairman. A surprise event was a gift to Mrs. Jenkins, by officers of the club, of a set of cameos, Mrs. Beach making the presentation, to which Mrs. Jenkins gracefully replied.

All the boxes were occupied, Army and Navy officers, Consul General Mongendre, and a large list of patrons, being conspicuous. The ball which followed was a brilliant affair, and pictures of President Jenkins, Gina Pinnera, Nana Genovese and Frances Peralta ornamented the program book.

Crowded Schedule for Ernest Davis

Ernest Davis was tenor soloist in Bach's St. Matthew Passion on Good Friday (April 3), and will be heard in Handel's Messiah on Easter Sunday at the Lindsborg Festival, Lindsborg, Kan. On Palm Sunday (March 29) he sang in Syracuse, N. Y.

Since January 8, Mr. Davis has fulfilled the following dates: State Teachers College, De Kalb, Ill.; Monmouth College, Monmouth, Ill.; Defiance College, Defiance, O.; Bluffton College, Bluffton, O.; Adrian College, Adrian, Mich.; Teachers College, Marquette, Mich.; Teachers College, Mankato, Minn.; under the auspices of the Daily Enterprise, Virginia, Minn.; Concordia College, Moorhead, Minn.; State Teachers College, St. Cloud, Minn.; Penn College, Oskaloosa, Ia.; Graceland College, Lamoni, Ia.; State University, Vermillion, S. D.; Yankton College, Yankton, S. D.; State University, Grand Forks, N. D.; State Teachers College, Mayville, N. D.; State Teachers College, Valley City, N. D.; State Teachers College, Dickinson, N. D.; State Teachers College, Greeley, Col.; with the Memorial Band, Anaconda, Mont.; University of Washington, Seattle; and Willamette University, Salem, Ore.

Easter at Calvary Episcopal Church

At Calvary Episcopal Church on Easter Day, at eleven o'clock, John Bland's choir will sing the following service: O the Golden Glowing Morning (Warren), The Angel of the Lord, a cappella (Woess), Kyrie, Credo and Sanctus in G (Schubert), Unto the Pascal Victim (West), Hallelujah Chorus (Handel), O Filii et Filiae (15th Century). There will be an orchestra of trumpets and drums.

Laurie Merrill, Poet, and Marcel Grandjany, Harpist

An evening of Poetry and Music will be given at Roerich Museum, Thursday, April 9, by Laurie Merrill, who will read poems from her forthcoming book, Singing Waters, with musical adaptations from the great masters, and Marcel Grandjany, internationally noted harpist.

Tina Pattiera in Film and Song

Tina Pattiera, former tenor of the Chicago Opera, has just finished a sound film of Fra Diavolo, which he made in Paris together with the well known movie star, Brigitte Horney. Pattiera also made opera appearances this winter in various European cities and will climax his tour at Dresden, on April 23, where he is to sing the title role under Fritz Busch, at the elaborate revival of Verdi's Otello.

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ARTHUR HACKETT,
tenor, head of the vocal department at the School of Music, University of Michigan, Ann Arbor. Mr. Hackett will appear as tenor soloist, April 7, with the Elgar Choir and Cleveland Orchestra at Hamilton, Ont.; May 4, with the New York Oratorio Society in Bach's B Minor Mass; May 15, in Haydn's The Creation, Springfield, Mass.; and May 16, at the Bach Festival, Bethlehem, Pa.



CLARA JACOBO,
whose performances at the Metropolitan Opera House this winter, after an absence of a season, find her in excellent voice.



MARIE MONTANA,
who recently gave successful concerts for the Van Nuys (Cal.) Woman's Club and the Harmony Club of Santa Maria, Cal. Said the Times of the latter place: "Miss Montana graced the stage with her most pleasing personality and lovely voice, and when her recital closed those listening would have had it last longer."



VIOLA PHILO AND DOROTHY MILLER,
two prominent members of Roxy's Gang, who appear to be enjoying the Roxy tour thoroughly.



HELEN GAHAGAN.
David Belasco heard the performance of Tonight or Never, starring Helen Gahagan, at his New York Theater for the first time recently, he having just recovered from pneumonia. There was a reception when a loving cup was presented to him and Miss Gahagan made an appropriate speech. The engagement of Miss Gahagan to her leading man, Melvyn Douglas, has just been announced. (Photo by Goiorani.)



NINA KOSHETZ,
the distinguished artist who is now under the management of the NBC Artists Bureau. Mme. Koshetz recently returned from a successful tour of the South. In the accompanying photograph she is shown with her little pet and mascot, Mars. (Photo by Emile Marcovitch.)



FREDERICK R. HUBER,
of Baltimore, director of the city's music, who is presenting, under the auspices of the Baltimore Opera Club, the Metropolitan Opera Company in four performances at the Lyric Theater, Baltimore. The operas to be given are: Mignon (April 13), Tosca (April 15), Lucia (April 17) and Traviata (April 18). The success of this season is assured, all seats for all performances having already been sold.



OSCAR SEAGLE
and his son, John Seagle, at Schroon Lake, N. Y., where the former will hold his annual summer school from June 1 to October 1.



A FAREWELL BANQUET TO J. J. VINCENT,
managing director of the German Grand Opera Company, given at the Hotel Wellington, New York, by members of the company on the last night of the New York engagement at Mecca Temple, March 21. Reading from left to right: Jan Heythekker, Mrs. Ben H. Atwell, Johannes Sembach, Mrs. J. J. Vincent, Dr. Max von Schillings, Johanna Galski, J. J. Vincent, Miss G. C. Hall, Hans Blechschmidt, Mrs. Carl Braun, Ben H. Atwell, Isolda von Bernhard, Adä Almoslino, Margarethe Baumer, Wolf Wegner and Carl Braun. Most of the company sailed on March 25 for Germany. (Photo by Price Studio.)

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Carlo Edwards photo

LILY PONS

As Filene in *Mignon*, One of Her Latest Roles at the Metropolitan Opera House.

At the close of her operatic and concert season, Madame Pons will fill festival dates at Evanston, Ill., and Ann Arbor, Mich., after which she will leave for Buenos Aires to sing at the Colon Opera.

